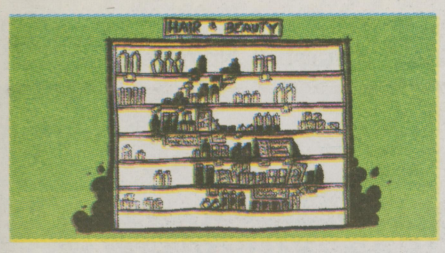

UVic hosts first animal law conference
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Action on AIDS
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The Evolution of Children's Entertainment

Page 15

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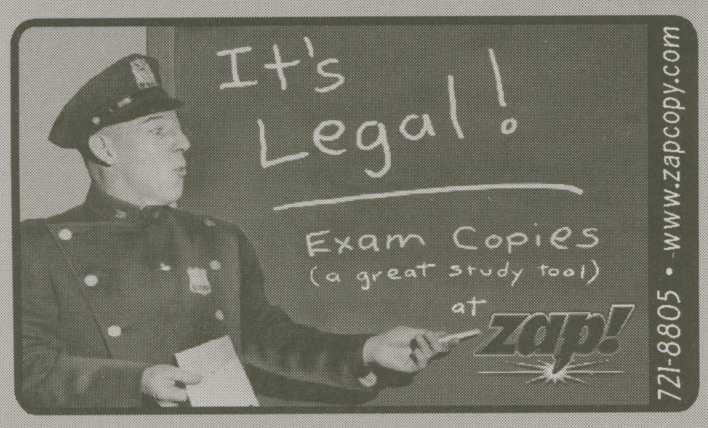


UVSS
Located in the Student Union Building

Project Venus underway

AARON MCMILLAN PHOTO

Visitors to the Wave Venture examine the onboard remotely operated vehicle (ROV) Nov. 16. The ROV, weighing over 20 tons, is used to dig trenches on the ocean floor for a system of cable and "nodes" to lie in. The nodes will send images of the Saanich Inlet back to observers above sea level so that more can be learned about tectonic activities and other phenomenon unique to the sea floor. The Wave Venture will lay the cable and place the instruments for the UVic-led Project Venus.

UVic biochemist hopes to discover new antibiotic treatment

by Melanie Greene

Dr. Stephen Evans of UVic's biochemistry and microbiology department has received $249,078 in funding to explore a new way to kill bacteria, a process that could result in a new antibiotic.

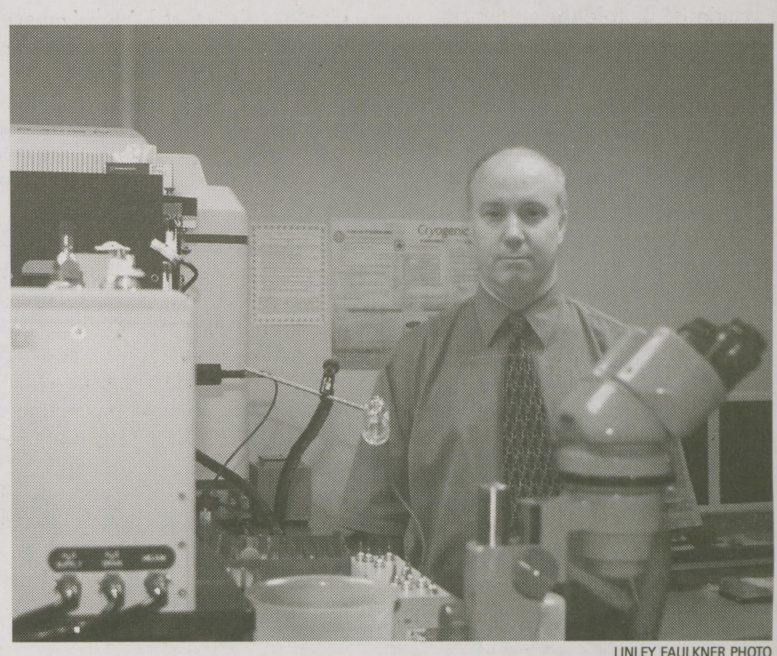
"This is basic fundamental research," said Evans. "We're at a starting point."

The money is from the Canadian Institute of Health Research, a federal government agency for health research. It will cover the salaries of a post-doctoral fellow and two graduate students doing research in the lab, as well as the cost of supplies, chemicals and operation expenses.

Some funding has also been received from the Michael Smith Foundation for Health Research, a group that gave Evans the Senior Scholar Career Investigator Award for his work in clinically relevant protein-carbohydrate interactions—the focus of the lab. Evans' new study will concentrate on the enzymes that make complex sugars.

"One of the most important classes of macro-molecules is complex sugars," said Evans, who explained that these sugars are used in mammals and in bacteria for many different purposes, including the formation of structural aspects of their cells.

Cells use enzymes as catalysts to chemically join sugars in long strings. Each enzyme does this for only one specific sugar. "If we can design a molecule that will go into the bacterial enzyme, the enzyme will take it up thinking it's the sugar it's looking for, but it's not. The molecule sticks in there and it will destroy the enzyme and kill the bacterium. So, it's a very specific form of antibiotic," said Evans.



LINLEY FAULKNER PHOTO

Dr. Stephan Evans has received new research funding and will use it to try to create a new antibiotic by impeding sugar enzyme function in bacteria.

The research team will develop these molecules by using a technique called x-ray crystallography.

"We shoot x-rays at a crystal of the enzyme, and the x-rays are diffracted in all directions and make a pattern of spots," said Evans.

"Sometimes tens of thousands or hundreds of thousands of different spots are made, and by using very powerful computers we can take that diffraction pattern and figure out what it is inside the crystal. We end up with the structure of the enzyme."

A possible complication arises when considering that the same sugar molecule may impede enzyme function in both bacteria and mammals.

"We want to find substances that'll go into the bacterial enzyme, but not into the human enzyme, so we have to look at examples of human structures as well. We don't want to make a substance that will interfere with any of these human enzymes," he said.

Although Evans emphasized that his research is at the beginning stages and that he is a long way away from testing a marketable antibiotic, he did mention that tuberculosis is an ideal example of what his antibiotic could fight, if his research makes it that far.

And since many bacteria are developing resistance to current antibiotics, "every new venue for therapy will give an individual with a bacterial infection one more chance to recover."

Lowe returns to City Hall

Interest groups voice support for newly-elected mayor and council

by Micah Luxen

Mayor Alan Lowe was re-elected for a third term Nov. 19, and is now preparing to sort through Victoria's issues for the next three years.

The race between incumbent Lowe and UVic graduate Ben Isitt was significantly closer this election than in 2002, when Lowe took home over 62 per cent of the vote and Isitt gained 32 per cent. This time around, the two were separated by a mere 8 per cent margin, with Lowe slipping to 52 per cent and Isitt receiving nearly 44 per cent of the votes.

Six incumbent councillors were elected, along with newcomers Sonya Chandler, a member of the Green Party, and Geoff Young, a former councillor.

Many issues that have come up through the last few weeks of campaigning had many activists watching to see if their most supportive politician would get in.

Rev. Al Tysick is the head of Victoria's Open Door Inner City Ministry, which shelters many of Victoria's homeless.

"So far, Lowe and the councillors have been helpful. It's the new neighbours we have to win over," said Tysick after the election, referring to his shelter's new location on Johnson Street.

Newcomer Young says that while he is in office, he hopes city hall can do its part for the homeless.

"There are many causes of homelessness and there have to be many solutions . . . city hall has a partial responsibility," said Young in a post-election interview. "Some of the root causes are based outside the city and a few even are based outside our province, so the city alone can't address all of those root causes alone, but we certainly have a role encouraging all of the governments to address those root causes."

However, during the weeks before the election, Young was one of the few candidates who did not support a safe-consumption site for intravenous drug users.

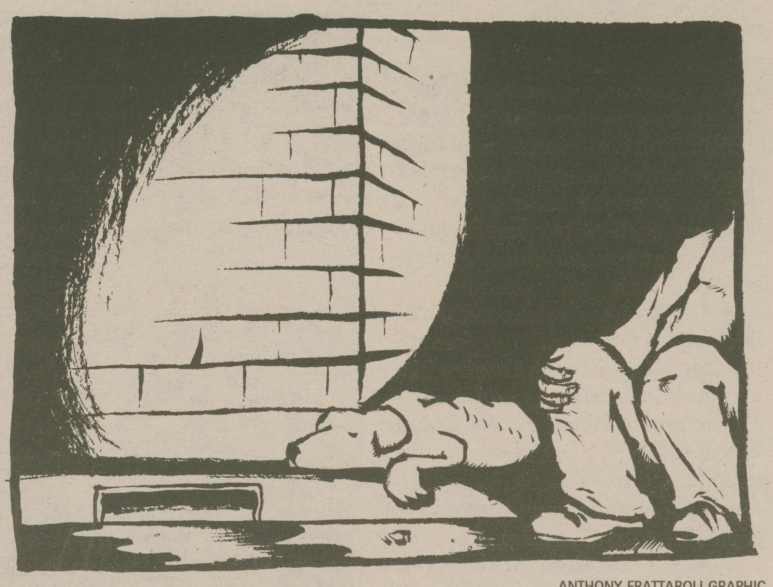
"It's not that I'm not in favour of it, but I would say there are issues connected with it that haven't been completely assessed," he said. For example, he wonders if it would be the "best use of resources."

Another major election issue for Victorians was sewage treatment, or lack thereof. Presently, Victoria's sewage is dumped directly into the ocean without being treated. Lowe, who could not be reached for comment, had suggested during the campaign the possibility of a secondary sewage treatment centre.

"With respect to the municipality of Victoria, Mayor Lowe and six of the eight councillors [elected] support sewage treatment, so I think things are looking great," said James Swarok, who is also known as "Mr. Floatie," the self-declared mascot for sewage treatment in Victoria. "Plus, Mayor Lowe has stated that he would like to seek chairmanship of the CRD board. This is good news because he is a consensus builder and can make big things happen."

Conservation Voters of BC co-ordinator Matt Price also trusts that Lowe will follow through on his promise of sewage treatment for the Victoria area.

"Progress on this front will also be determined by the results of the federal election that is looking more likely by the day," he noted. "The feds will have to pay too."



ANTHONY FRATTAROLI GRAPHIC

According to Rev. Al Tysick of the Open Door Inner City Ministry, Victoria's newly elected city council and mayor have so far shown support for homeless rights issues.

Victoria's newly elected councillors are:

- Sonya Chandler
- Geoff Young
- Charlayne Thornton-Joe
- Pam Madoff
- Helen Hughes
- Chris Coleman
- Dean Fortin
- Bea Holland

Chief Rabbi of Rome, Riccardo Di Segni, speaks at UVic

by Angela Andersen

In the 21st century, the Chief Rabbi of Rome Riccardo Di Segni gets faxes from the Pope.

The contents of such faxed messages reveal the current relationship between Christian and Jewish leaders, and a 2000-year history of the Jewish community living in the Italian metropolis of Rome.

"We are facing a radical change in the history of the relations between religions," he told the audience.

Rabbi Di Segni visited UVic on Nov. 13 as the keynote speaker of this year's annual "Lost Worlds" workshop, *Rome's Enduring Jewish Community: From Ancient to Modern Times*, organized through the Division of Continuing Studies.

Rabbi Di Segni, appointed as head of Rome's Jewish community in 2002, is also the head of radiology at the Hospital of San Giovani in Laterano and the director of the Italian Rabbinical College.

He addressed an audience of over 150 on the subject of reading between the lines of newly appointed Pope Benedict XVI's stance regarding Jews. The Biblical quotations that open each missive from the Vatican to the Rabbi seem to be offering continued inter-faith relations, but he asked the workshop to consider "what is said clearly and what is not said."

Rome has been home to a Jewish community since 161 BCE (before current era), when a diplomatic delegation arrived on behalf of Jewish military leader Judah Maccabee. Jewish prisoners of the Roman invasion of Judea arrived in the city in 63 BCE, and the diasporic community of Roman Jews has been part of the city since that time.

Gregory Rowe of UVic's Department of Greek and Roman Studies opened the workshop with a presentation on the early Jewish Romans.

Their catacombs are a rich source of inscriptions, revealing personal details about the deceased, along with the fact that they were predominantly Greek speaking. They used Hebrew letters as pictorial decoration, often misspelling simple words such as "Shalom" and "Israel". The term used today for a Jewish place of worship, synagogue, comes from the Greek word for assembly.

From 1555 to 1870, the Jews of Rome were crowded into an area of about four city blocks alongside the River Tiber. Kenneth Stowe of the University of Haifa spoke about life and legal tradition in this Jewish ghetto, which was established by a 16th century Papal decree and broken down with the unification of Italy.

Manuela Consonni, born into a Jewish Roman family, teaches at the Hebrew University of Jerusalem. She presented on the Holocaust or Shoah and the memory of Italian Jews, whose experiences of deportation and extermination were amalgamated into a wider discussion of anti-fascism and eventually anti-communism following the war, thereby alleviating the Italian people and the Church of their responsibility in the tragedy.

The Vatican has taken steps towards improving Christianity's perspective on Judaism. For example, emphasizing the emergence of the Christian tradition out of Jewish monotheism and the Old Testament and placing blame for the crucifixion of Christ on a plot by a group of priests rather than on the Jewish people as a whole. But the issue of the Shoah remains an unresolved lesion.

During his talk, Rabbi Di Segni showed footage of the 100th anniversary of Rome's main synagogue in 2004, which was attended by the Chief Rabbis of Jerusalem, along with Cardinals from the Vatican and a representative from the Roman Muslim community.

He holds out hope that the right attitudes can allow a real dialogue between religious leaders as theologians and not just as semi-political figures. This type of exchange "takes time" he said. It must be a process of mutual learning and not missionary conversion work in disguise. Di Segni added, "It is not a political dialogue—it is not made by concession."

PROVIDED PHOTO

Rabbi Riccardo Di Segni, left, pictured here with Pope John Paul II, regularly liaises with the Vatican to improve inter-faith relations.

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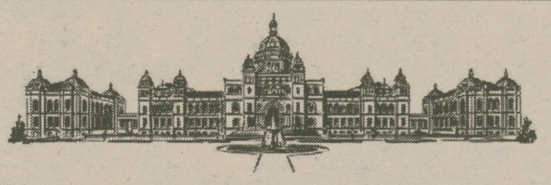

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Student group honoured for promoting international aid

UVic chapter of World University Service of Canada works to bring student refugees to study in Canada

by Kurt Heinrich

Early this month, over 400 university student volunteers and refugee students converged in Ottawa for a weekend of discussion, introspection and celebration at the World University Service of Canada (WUSC) annual general conference.

During the event, 10 UVic students were honoured for their active role in promoting WUSC, raising funds for refugees and for medical treatment clinics in Africa, and successfully promoting and fundraising for ethical consumption and their Student Refugee Program.

"With this award we are celebrating the energy and commitment of a group of young people who are building the WUSC of today and tomorrow," said Dr. Judith Woodsworth, WUSC chair and president of Laurentian University.

Stuart Jones, a fourth-year biology student who has been with WUSC since the summer of 2003, echoed such sentiments when asked about the organization's award.

"Lots of work was put into developing this club, and it was really great to win the award," he said.

WUSC is a cross-Canada initiative involved in a wide variety of initiatives, ranging from post-tsunami relief and reconstruction in Southeast Asia to their widely acknowledged Refugee Sponsorship Program.

The sponsorship program allows deserving individuals stranded in the gridlock of various refugee camps spread across the developing world a unique chance to acquire permanent citizenship and study at a Canadian institution.

PROVIDED PHOTO

WUSC UVic recently received the 2005 National Local Committee Award at a conference in Ottawa.

"The thing for me is that [WUSC promotes] fundraising projects that can address short term and long term needs," said Jones. "It's something where you're changing someone's entire life."

Ashley Heaslip, the co-ordinator of WUSC UVic's Student Refugee Program, is quick to mention that her program is not the only one in WUSC UVic's arsenal.

Students over the past year have also been active in bringing speakers to talk on a variety of poverty-related issues, and have sent participants on summer internships across Africa, where they are given the opportunity to do research and fieldwork. Such an opportunity allows interns to witness African culture and society while also exposing them to the poverty of Africa in a far more authentic way than through the filter of books and reports.

WUSC has also been active in promoting ethical consumption, an initiative they pushed last year with their Ethical Consumption Day. Another huge accomplishment was the group's active lobbying of UVic itself, which enabled them to raise UVic's annual contributions to incoming refugee students to $10,000 annually.

One of the group's greatest accomplishments was the money they were able to raise to rebuild a local health centre in Rwanda.

"Now that it is restored, it is able to service up to 300,000 people," said Heaslip. Through WUSC UVic's fundraising, student volunteers were able to raise over $6,000 for the hospital.

It has not always been easy for the volunteers and organizers of WUSC UVic. Heaslip remembers some of the most difficult and challenging times of her WUSC involvement came when she and other members were forced to reject the application of one highly deserving refugee due to lack of funding.

"The process was unbelievably difficult and involved a lot of strained emotions and heated discourse, including quite a few tears," said Heaslip. "At the end of the day, our decision was, I think, one of the hardest things that many of the people present at that table had ever done."

There has also been some tension between Ottawa headquarters and UVic's local student committee.

Ottawa is pushing for greater participation in the global Make Poverty History campaign, while UVic's local committee, seeing their resources spread thin already, have opted to take a less active role in the campaign. The local chapter prefers instead to focus on their existing programs, such as Ethical Consumption Day and the Student Refugee Program. While this tension has yet to cause any rifts, it may create challenges in the future, says Heaslip.

The mood of WUSC organizers remains unperturbed. They have a number of new fundraising events scheduled for this winter. In December, the club plans to host a benefit concert at Felicita's Pub to raise money to buy bikes for aid workers in Malawi so they can reach AIDS victims in remote regions inaccessible by foot.

In another concert, scheduled for January, WUSC organizers are planning to raise money for a hospital in Malawi, which is in desperate need of medical supplies. In fact, the syringes provided by a WUSC intern last year were the first new syringes the clinic had seen in years.

And while WUSC UVic members are proud to point to the organization's rapid growth—from three volunteers to 40 in recent years—the group is always looking for fresh faces.

Those interested in getting involved in WUSC are encouraged to visit their website at www.wuscuvic.com.

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UVIC BOOKSTORE

UVic hosts Canada's first animal law conference

by Briony Smith

Dozens of students and non-students attended Canada's first animal law conference on Nov. 4 at UVic.

Put on by the UVic Student Animal Legal Defense Fund (SALDF), the conference, titled "Animal Advocacy: A Voice for the Voiceless," boasted speakers from across Canada and the U.S., as well as some of the UVic's own, including animal liberationist philosophy professor Angus Taylor.

Dana Campbell, a senior attorney with the anti-cruelty division of the ALDF, an American non-profit organization that works on strengthening animal law across the U.S., spoke on the different types of animal cruelty laws.

Animal abuse can include torture, abandonment, neglect, bestiality, animal fighting and abuse within the entertainment industry. She noted that Victoria has a ban on bringing in entertainment, such as circuses, that feature animals.

The startling thing, according to Campbell, is that there is no minimum standard of care for animals in the U.S. According to Canadian Alice Crook's article "Animal Abuse: Legislation in North America and Latin America", state anti-cruelty statutes are the main form of legal protection for animals in the U.S. Common statutes cover deliberate violence, the necessity for food, water, and shelter, and the prohibition of participation in or watching organized animal fights.

According to the Canadian Council for Animal Care, a private organization that sets and maintains standards of care for animals to be used in research, teaching and testing, animals in Canada are protected from cruelty, abuse, neglect and bestiality under sections 446 and 447 of the Criminal Code. However this section of the Code is often under review.

"Vague and imprecise language in these statutes as to what constitutes cruelty leaves much open to interpretation on the part of enforcement officials and judges," Crooke wrote.

At the conference, Campbell touched on such problematic ambiguities in animal protection laws.

"When investigating animal cruelty cases, lawyers have only what the naked eye sees to go on," she said. "Animal law is essentially done on a case-by-case basis. It's up to the experts in court to convince the juries, and educate people about what they're seeing, and what it means."

For example, many U.S. states do not have any laws against bestiality, and those who practice it can only be charged if animal cruelty, such as genital tearing, can be proved.

An assistant professor at the UVic faculty of law, Maneesha Deckha, says people need to look to the actual definition of the word "human." One definition includes "having or showing those positive aspects of nature and character regarded as distinguishing humans from other animals" as a basis for some of our discrimination against animals. She pointed out that if one is not going to discriminate on the basis of gender, race, class, and sexuality, then discriminating based on species is just as wrong.

"Human is not a natural category," explained Deckha. "It's a signifier, but what it means has wavered."

To illustrate her point, she noted that in the past the U.S. Constitution claimed that African-Americans were only three-fifths human.

"Only the elite segment of society was seen as human. But human beings are animals. We are part of that, not exclusive of it," she said.

Deckha says that the idea of being a part of "nature" is the same criticism applied to disentitled people, such as women being seen as more "earthy" or African-Americans as "savage."

"The stories that marginalized humans in the past still get told about animals. They inform human-based oppressions," said Deckha.

ANTHONY FRATTAROLI GRAPHIC

The UVic Student Animal Legal Defence Fund is concerned about ambiguities in North American animal rights laws.

One of the real problems of these human-based oppressions, according to Canada's leading animal rights lawyer, Lesli Bisgould, is people's "moral schizophrenia" about animals. She mentioned the Jesse Power case, where a Toronto boy videotaped his torturing and killing of a cat.

"There was no weighing of moral judgment. The fact that it was evil was automatically accepted—there was no dispute," she said. "But those crowds of people who spent three days straight, crying during Power's time in court are the same people who would go home to consume other animals. They see them as 'different' animals in the comfort of their imagination, but there is no way that anyone can argue that in this place, this time, that it is necessary to eat animals."

According to Bisgould, 650 million animals are slaughtered in Canada each year, in addition to the two million killed in the name of science, for which there is no governing legislation. There are also countless millions killed through hunting, overpopulation and fashion. In Ontario, there is no legislation governing fur farms.

"Animal cruelty on a personal level hurts us, while on an agricultural level, it's normal," she said. "Despite their overwhelming revulsion with the Power case, they're not prepared to give up their burgers, their cosmetics, their fur trim."

The students who attended the conference were prepared to give up their day to learn more about animal law, a subject not often broached in Canada. Amanda Sather, a fourth-year pre-law sociology student, wanted to get a handle on the policy and legislation so that one day she can strengthen and change animal cruelty laws, while fourth-year psychology student Robyn Hovorka wanted to learn about laws surrounding the use of animal testing in science.

"There is this huge blatant discrepancy between people's treatment of dogs and house pets, and animals used in research," she pointed out.

Second-year law student Kendra Milne found the conference important because there is very little information on animal law—UVic has no classes on it, while the University of British Columbia carries a course on it every other year.

"This conference is a great opportunity to get access to people who are making a difference in this small field," said Milne.

This was the impetus behind SALDF wanting to hold the conference, says executive director Shannon Elliott.

"We want to help establish animal law as an area of law at UVic, and in Canada," said Elliott. "By hosting speakers from across Canada and the United States, where animal law is a burgeoning field, we provided the opportunity for the community to engage with the field of using both theoretical and practical applications. The conference was the first conference of its kind in Canada, which further supports our contention that it was something sadly missing from the Canadian legal landscape."

Protesting violence against women, one pancake at a time

by Ed Pullman

A group of men opposed to violence against women will host a pancake breakfast Friday, Nov. 25 as part of the White Ribbon Campaign.

The campaign was originally created by a small group of men following the Montreal Massacre of Dec. 6, 1989, when an enraged gunman killed 14 women. The group that formed afterwards felt it was their responsibility to urge men to speak out against violence against women.

They decided the white ribbon would be the symbol of men's opposition to such violence.

Each year, the organization encourages men of all ages to wear a white ribbon from Nov. 25 to Dec. 6, Canada's National Day of Remembrance and Action on Violence Against Women.

Johnathan Hanvelt and Greg Allen are the co-ordinators of the pancake breakfast. Hanvelt ran a similar breakfast at the University of British Columbia for four years, and has now started the event at UVic.

"The breakfasts have been very successful in the past," he said. "I think it's essential for men to be engaged in this project, but not in a dominating way. It is important to be proactive, but also to ensure you are listening to the voices of women."

Allen says that while the breakfast will help promote the White Ribbon Campaign and give men a place to voice their distain for violence against women, a lot of its significance is symbolic.

"A large part is the optics of seeing men in traditional women's roles," said Hanvelt. "The view of all male volunteers forces people to question what gender stereotypes they attach to these roles, and how such stereotypes impact their broader conception of society, women in the workplace, and the gendered aspect of the private sphere."

The facilities for the breakfast are being provided by UVic's Anti-Violence Project (AVP).

"We'd like to thank the men involved in the White Ribbon Campaign for contributing their time and energy towards helping create a non-violent society," said Lola Freeman, co-ordinator of AVP.

Dec. 6 will mark the 16-year anniversary of the Montreal Massacre, when Marc Lapine entered École Polytechnique and gunned down 14 female engineering students.

Lapine made the effort to separate men from women before firing. As such, the event became a galvanizing moment in the campaign against violence against women.

The pancake breakfast will be held in the Michele Pujol Room of the Student Union Building from 8 a.m. to 11 a.m. on Friday. The minimum donation is $3. To be entered in a draw for prizes, bring your own cups, plates and cutlery.

All proceeds from the event will go to the Anti-Violence Project.

For more information on the White Ribbon Campaign, visit www.whiteribbon.ca.

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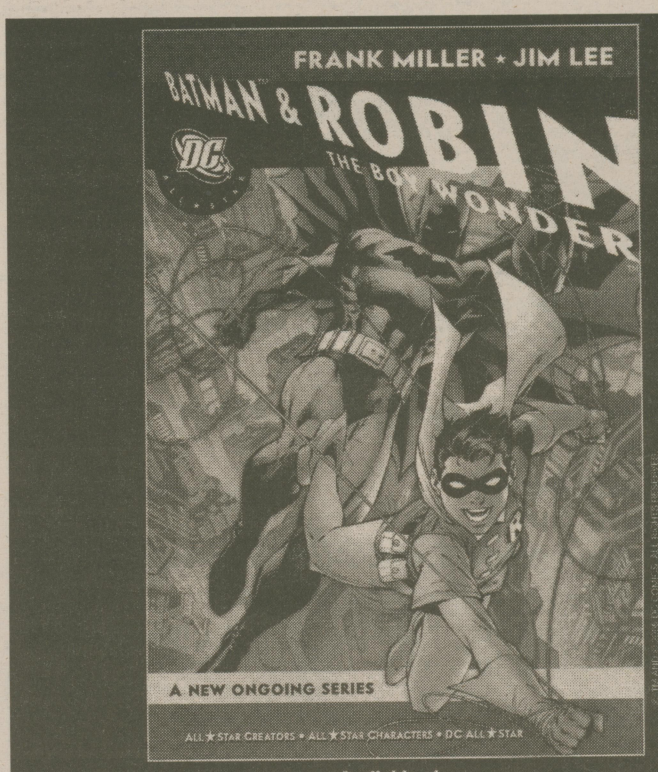
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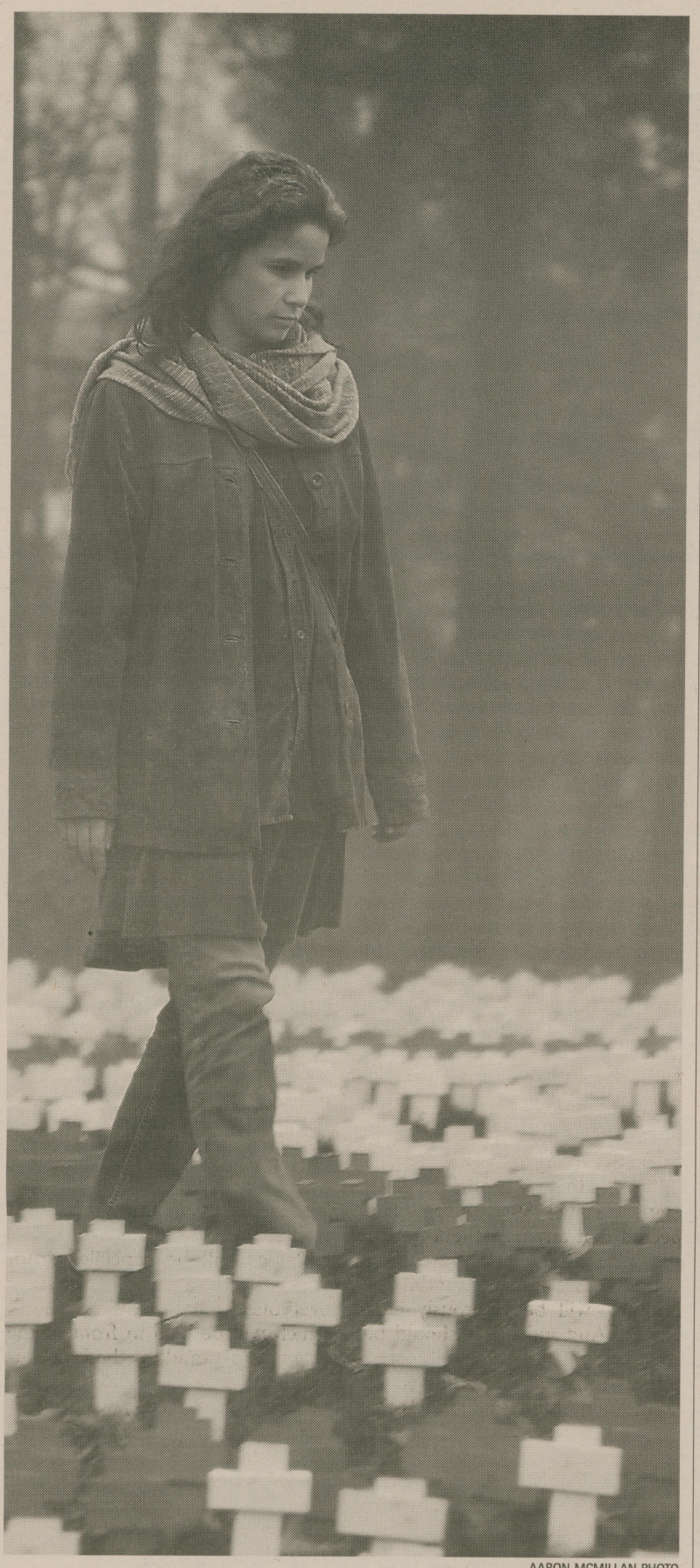

AARON MCMILLAN PHOTO

Andrea Palframan of the Saltspring Organization for Life Improvement and Developments (SOLID) walks through 8,000 crosses, representing the number of people that die each day from AIDS-related illness. The display went up in front of the McPherson Library Nov. 20 and will stay up until Dec. 1.

Popular prof can't get tenure

Eco instructor Briony Penn won't be back this year

by Ashley Akins

PROVIDED PHOTO

Briony Penn has not published in peer-reviewed academic journals, so UVic won't hire her as a tenured prof.

She was known for a day as Lady Godiva, riding naked on a horse through downtown Vancouver to protest the logging of an old-growth forest on Saltspring Island.

Some recognize her name because she won *Canadian Geographic*'s Silver Award for Environmental Education, and others because she founded The Land Conservancy of B.C.

But despite her numerous accolades and achievements, Briony Penn, a well-known environmental activist, writer, and educator, didn't return to UVic this fall. Because of UVic's hiring policy regarding academic research, scholars like Penn with multi-faceted careers aren't qualified to teach as tenured professors.

"People like me don't get jobs there, because we don't fit into the square," said Penn. "It's an interesting conundrum."

The UVic Framework Agreement, which governs all hiring policies on campus, requires tenured professors to have published works in peer-reviewed academic journals, as part of the research component of evaluation. Penn's published works include her bestselling book *A Year on the Wild Side*, and articles in publications such as *Monday Magazine* and *Canadian Geographic*, but she has no publications intended strictly for an academic audience. Therefore, her research cannot be included in her curriculum vitae (CV), an academic record of research such as speeches and publications.

Penn's academic credentials and contributions to her community and institution—the two other components of evaluation—are not an issue. She received a PhD in geography from Edinburgh University in Scotland. Among other achievements, she has mapped ecosystems in several communities, documented trade networks in Belize, developed an environmental design firm—Penn & Gunn Associates—and founded the Garry Oak Preservation Society. But she hasn't created a substantial CV.

"There's no way I could have done what I've done if I were publishing in academic journals as well," said Penn.

But Peter Keller, dean of social sciences and a key voice in the UVic hiring procedure, disagrees.

"If her wishes are for an academic career, then I'm surprised she wouldn't have found the time to publish," he said.

Penn has taught several environmental studies (ES) courses at UVic over the past decade and was hired as an assistant professor last year on an eight-month limited-term appointment. Though she qualifies as a sessional or senior instructor if a position opens, she says she can't settle for anything less than a tenured position, because it would ensure long-term job security—a tenured position can only be terminated by resignation, retirement, or death.

Unlike tenure-track professors, sessional and senior instructors do not have research obligations and no scholarship requirements, according to the Framework Agreement, but their salaries are on average $30,000 less and they do not provide job security. Sessional positions are open to individuals who have credentials to teach specific courses, while senior instructors in the ES.

"All you have is the teaching," said Penn of the pitfalls of senior teaching positions. "There's no time to do those really important things like community work, inspiring change."

Penn believes the university should consider candidates' community-based research when evaluating their academic qualifications because it plays an important role in conveying the research found in the academic community to the public.

"I'm very sympathetic to scholars like Briony," said Keller. "But I'm a realist; academic jobs are very few and far between. There are so many people who bid for these jobs that you need to be sure you have the qualifications."

Chloe Ash-Anderson, a fourth-year student who studied under Penn last year, doesn't understand how Penn could be unqualified. She thinks it is beneficial for ES professors to bring in different experiences since the department requires students to double-major in preparation for a multi-disciplinary career. She adds that Penn was a role model because she not only preached about inspiring change, but actually lived what she taught rather than "staying in her intellectual corner."

"She seemed to have this huge knowledge base," said Ash-Anderson. "She was so passionate. She had amazing enthusiasm in every lecture."

Keller acknowledges that there are several scholars like Penn who may not have the academic scholarship required but who would add valuable insight to the faculty. But he questions how those types of achievements could be judged if not in a CV.

"What the academy needs to think about is if there are other ways to recognize those who don't wish to engage in academic research, especially those who are leaders in community-based research," he said. "That type of scholarship is perceived to be different than academic research, but those are very valid forms of academic inquiries."

Eric Higgs, director of the school of environmental studies, agrees that the university is losing an irreplaceable mentor, but he understands that Penn's role as a sessional or senior instructor would limit what she could do outside of class.

"Being a teacher is just a part of who she is," said Higgs. "Her vision is just too much."

Higgs, who hired Penn last year, would love to find a position that would suit her experience and qualifications, but there's no way to get through university loopholes. Unless the administration and board of directors decide to change their policy, "there's nothing anyone can do about it," said Penn.

Even though Penn is on a teaching hiatus, she has not disappeared. She is volunteering with community groups on Saltspring Island to explore how environmental knowledge is being transferred to the next generation. She will teach an intensive field-study course at UVic in February as a guest ES professor and the school of environmental studies has given her a formal position as an adjunct professor—an unpaid honour for qualified individuals to work with grad students and serve on thesis committees.

"It's just a way to keep connected to the students," said Penn. "I loved teaching. You get to a stage where you want to give back, but it's just not possible."

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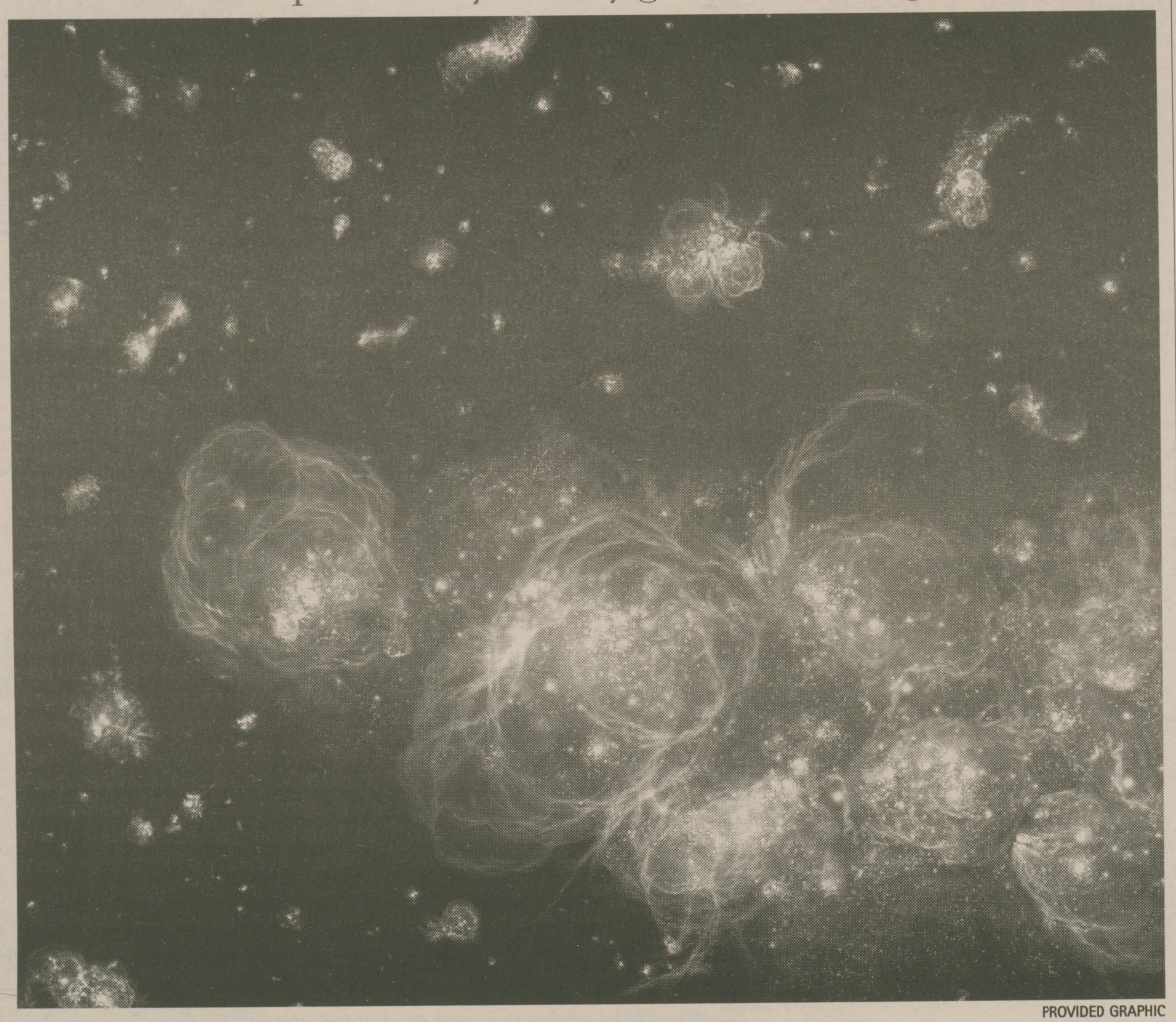
UVic physicists say exotic dark matter is bunk

General relativity may become the accepted theory on why galaxies hold together

by Anthony Frattaroli



PROVIDED GRAPHIC

An artist's impression of a young universe full of dark matter.

It's hard to imagine a debate over whether the sun spins around the earth, or perhaps the other way around, but there was a time when the immediate cosmos was such an inscrutable mystery that even the most brilliant of scientists argued about just such a thing.

Exhaustive observation, interminable theorizing, and years of controversy eventually resolved the question of how the planets move around one another, and the modern science of astrophysics was able to build upon that solid foundation.

Today, Dr. Fred Cooperstock and Steven Tieu, two University of Victoria researchers may be on the cusp of a new paradigm in astrophysics—if they can prove their critics wrong.

In the 17th century, Isaac Newton devised a theory of gravity that would lay the groundwork for hundreds of years of astrophysical research to follow. His concept of universal gravitation helped resolve the many mysteries of planetary motion, and it was subsequently expanded to explain the universe on an even greater scale.

Universal gravitation is fairly simple on the surface. Everything—every particle of matter—is drawn towards every other particle of matter, with strength proportional to its mass. That is why you are drawn by gravity down towards the massive earth, and not sideways towards the mailbox across the street. It is the same reason that the moon stays in orbit around the earth, and the earth sticks close to the sun instead of shooting off into space.

It is also why, by extension of Newton's theory, solar systems should cluster into galaxies—but there is a problem. By most modern estimations, adding together the masses of every star in a galaxy, every planet, every moon—every bit of detectable matter—a galaxy should not have enough gravitational influence to hold on to its most distant stars. And still, the galaxy spins, and even its most distant stars spin along with it, despite an apparent lack of the gravity needed to keep them in orbital motion at such high speeds.

Astrophysicists nonetheless believed that Newton's theory of gravity could be used to describe the motion of stars within galaxies if a new concept were introduced—an undetectable, hypothetical halo of galactic matter whose properties could account for the galactic mass discrepancy. And because so mysterious a substance deserved a name to match, it was dubbed "dark matter."

Dark matter fills the voids in space between every kind of matter that we can detect, and its accumulated mass allows astrophysicists to successfully model galactic motion. Despite its wildly assumed origins, dark matter has become a well-accepted conceit of astrophysics, and for most scientists, a necessary component of the cosmos.

UVic researchers Cooperstock and Tieu, however, want to challenge that assumption. In a paper published on the online article repository ArXiv, the pair posit a galactic rotation model free of the massive exotic dark matter halo assumptions that underlie current theories.

The Cooperstock-Tieu model relies on the sprawling nature of galaxies: the absence of a central mass, like the sun in a solar system, to create one primary gravitational field. Instead, the model attempts to simulate the interactions between every star in the galaxy, with each indirectly exerting a gravitational force on the other.

Rather than derive their calculations from Newton's universal gravitation, Cooperstock and Tieu turned to Einstein's theories of general relativity to explain how galaxies hold together—and, they claim, they've succeeded.

General relativity allows that gravity is the result of the warping of a four-dimensional space by masses, such as stars. Its essential non-linearity is in contrast to the straight-line effects implied by Newton's theory of gravitation, and this flexibility has allowed Cooperstock and Tieu to account for the coherence of galaxies without resorting to the dark matter "halos" now assumed to exist around galaxies. Cooperstock is not a fan of the halos: "Physicists have been busy trying to cook up new particles to describe them," he said. "With no success yet, I should add."

Cooperstock and Tieu's model has shown itself to be successful, at least so far. The pair modeled several galaxies with their new assumptions, and established that the simulated galaxies behaved as expected, without the need for extra dark matter.

The controversy over dark matter, however, is not entirely resolved. Cooperstock himself reminds us that his claims apply only to the exotic, undetectable dark matter which is thought to exist in huge massive halos surrounding galactic discs.

"Clearly there will be non-luminous "normal" dark matter in galaxies, burnt out stars, comets, neutron stars, maybe black holes, dust, debris," said Cooperstock, "and we certainly do not deny these elements." But the need to assume a huge dark matter "halo" around each galaxy, he argues, is history.

Critics contend that the Cooperstock-Tieu model, while theoretically interesting, is flawed.

Mikolaj Korzynski, of Warsaw University, published on ArXiv a detailed rebuke of the model, claiming that certain assumptions made by its authors are "unphysical." In addition to the contributions of each star on the overall gravitational field, Korzynski's calculations imply that the Cooperstock-Tieu model draws effects from a flat, physically improbable "disc" through the center of each galaxy.

And Korzynski is not the only scientist to question the findings. Louis-Benoit Desroches, a PhD student the University of California at Berkeley, asserts that dark matter has been implicated in several other important astrophysical effects, such as gravitational "lensing," and that "one would be hard-pressed to explain all these other phenomena without it."

Dr. Cooperstock, meanwhile, is unbowed. He and Tieu are completing a companion paper to clarify their findings, and he remains optimistic that his model will overcome its critics. Surely it can be expected that any new theory about the universe—especially one which contradicts so many established notions—will be vigorously challenged. And indeed, it should be: without spirited debate, astrophysics might not have moved beyond the overcomplex models that prevailed before Newton helped to prove them wrong.

Perhaps someday, if Cooperstock and Tieu's follow-up research proves fruitful, we will have in their model another stepping-stone to a fuller understanding of the cosmos. And if all it does is make the scientific community look more closely at its current assumptions, the state of astrophysics will improve regardless. That's the beauty of science.

NEWS BRIEFS

B.C. MLAs repeal pay raise bill

B.C. MLAs have rescinded their support for a bill approved Nov. 17 that would have given them a 15 per cent pay raise and reinstated a generous pension plan done away with in 1996.

NDP leader Carole James backtracked Nov. 18, suggesting the issue of MLA salaries be put instead to an independent commission. James acknowledged public outcry against the pay raises as the reason for the reversal of her decision to support the bill in the first place.

Liberal House Leader Mike DeJong introduced a bill to repeal the wage increase Nov. 21 after the NDP said it would not support it.

Telus workers vote to end strike

Telus workers will end a four-month strike and begin returning to work Monday, Nov. 28 after accepting a new five-year contract offer from the company Nov. 20.

Members of the Telecommunications Workers Union (TWU) voted over 64 per cent in favour of accepting the offer. Telus says the contract will give workers better job security and make them the best paid in the industry.

The TWU's 13,700 members have been on strike since July.

Events to be held to support end of violence against women

Members of the UVic community and the public are invited to attend the annual National Day for Remembrance and Action on Violence Against Women event on Dec. 2.

Classes will be cancelled from 11:30 a.m. to 12:30 p.m. to allow everyone to attend the ceremony, which will be held in front of the ziggurat (pyramid) by the MacLaurin Building.

Students and faculty will tell the story of Dec. 6, 1989, when 14 young women were murdered at the École Polytechnique in Montreal, and discuss how violence affects women, particularly women of minority status.

-compiled by Kate Webb

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Editorial

Loss of indie voices makes us all poorer

Terminal City expired.

The Vancouver alt-weekly didn't have a bad run—13 years ain't exactly easy in the newspaper business—before publisher John Kay announced the shut down Oct. 31.

Kay didn't give reasons for killing *Terminal City*, but rumours abound: advertising was way down, bad management, the abundance of free dailies (*Metro*, *Dose*, *24*) suddenly available in and around Vancouver took their toll.

At one time, *Terminal City* was biting, counterculture and alternative, but at its deathbed those times were gone. In the face of poor finances—the paper went broke in 1998 and wasn't revived until 2001—the paper had been recreated as an entertainment paper, losing the edge and ideals that made it unique.

In other words, the shit-disturbers, misfits and malcontents who made *Terminal City* what it was were long gone, and in their absence the paper sold out and went mainstream.

The watering down of views and voices to appeal to a larger audience (necessitated by advertising, the sole income source for free papers) is a common complaint from readers about alternative papers. And it is a complaint that should be taken seriously, because the loss of independent papers, whether through moderation or shutdowns, threatens the quality of media.

A handful of companies own the majority of daily papers in Canada; locally, the *Times Colonist*, *Vancouver Sun* and *Province* newspapers, and Global and CH TV are all owned by CanWest.

Flip through their pages, take a quick look at their websites, or watch five minutes of a newscast. Chances are you'll catch a reference to another member of the CanWest family, whether it's a news anchor telling you to read tomorrow's paper or a story that appears in exactly the same form across the multimedia board.

In this age of convergence, the loss of an independent voice like *Terminal City*'s makes public debate weaker, coverage of issues thinner, and all of us intellectually poorer.

Love it or hate it, free flowing diverse information and ideas have a symbiotic role to play in a democratic society.

Of course, journalism will never be perfect—after all, it's just a collection of people, with their many flaws, biases and opinions—but the it strives to be something better than the sum of its parts, to offer the public stories about matters that affect them and keep an eye on the powerful.

Any one outlet may fail in that role. But a range of media voices ensures that a range of information, stories and viewpoints is available to the public—ensures, in short, that media as a whole will not fail in its role.

Most importantly, competition keeps media honest. When journalists vie for different takes on the same story, we all learn more and something closer to the truth emerges.

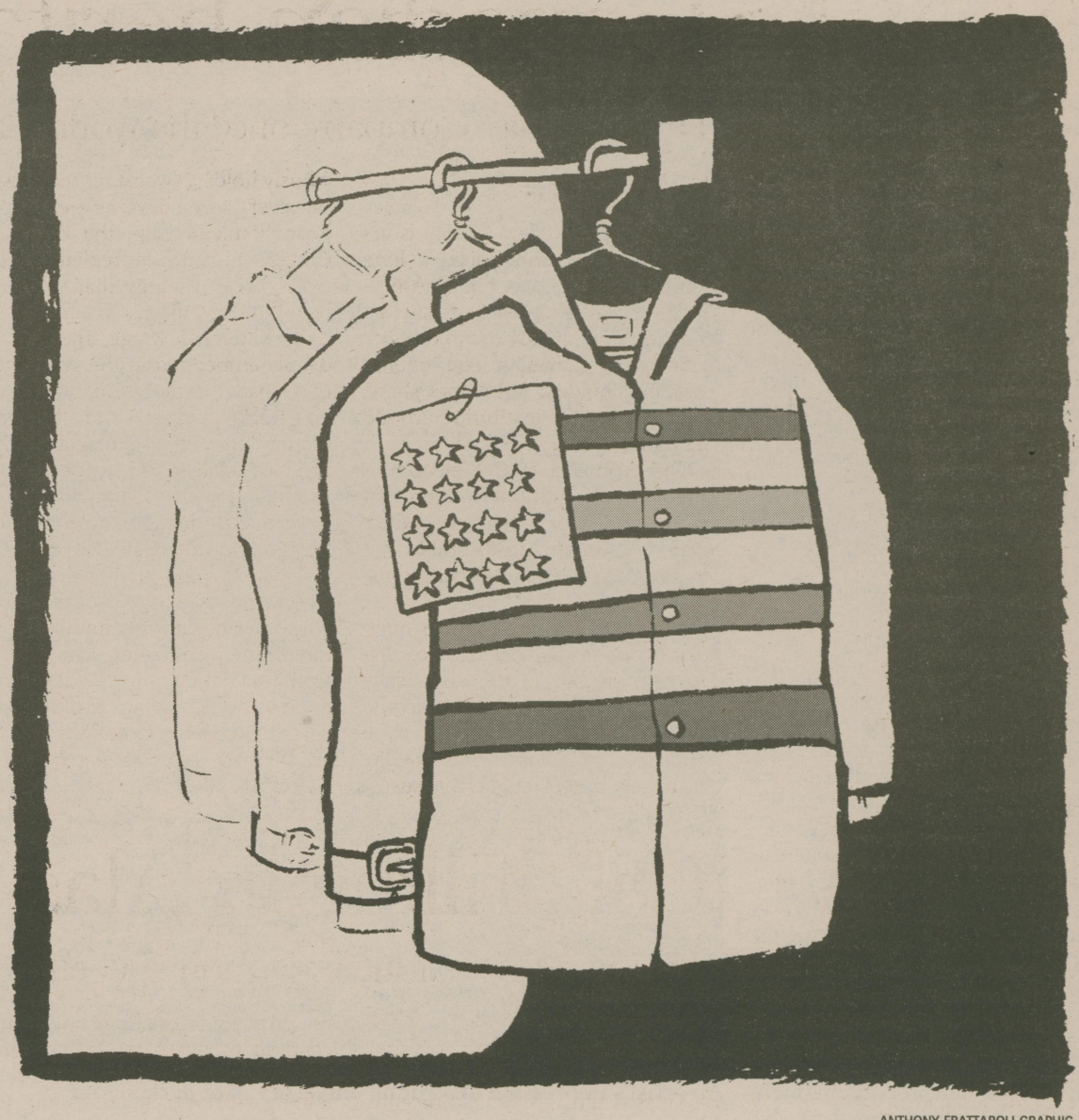
The shit-disturbers, misfits and malcontents of the original *Terminal City* and other alternative papers gives readers a diverse range of sources from which to get information. When readers are informed, they question what they hear, and in turn expect more from the media. Quality of information and reporting improves.

And when that happens, everyone wins.

Editorial topics are decided at weekly editorial meetings and do not necessarily reflect the opinions of all staff members.

edit@martlet.ca

EDITORIAL CARTOON | THE BAY FOR SALE



ANTHONY FRATTAROLI GRAPHIC

Canadian politics is *The OC*

Love triangles, scandals, money woes, scandals, plot twists a plenty

by Lindsay Maxwell

I admit it. Every Thursday night I religiously tune in to *The OC*. For better or worse, the drama of the Cohens, Coopers and Nichols has become a staple in my week. But that's peanuts compared to my other program of choice, CPAC.

For those of you who are unaware, CPAC stands for Canadian Public Access Channel and it covers all things political in Ottawa. It occurred to me last week that the two have more in common than I had thought.

Was Belinda Stronach's leaving Peter MacKay last spring so different from the Ryan and Marissa breakup?

Was the commotion over new Governor General Michaelle Jean's good looks completely unlike the drama over blonde bombshell Alex's arrival in Orange County? I think not.

I realize that I'm being facetious. However, given the recent petty infighting on Parliament Hill, perhaps comparing Canadian politics to a prime time soap opera is not out of line.

Anyone who has bothered to watch a parliamentary debate knows what I'm talking about. While always heated, lately the name-calling and personal attacks have become vicious. There were times last week when I was sure that fists would fly . . . just like when Seth and Ryan took on the water polo team.

Think about it. CPAC has the traditional hotties (along with Ms. Stronach and Ms. Jean, Jack Layton is quite the looker) there's gobs of money to play with and fight over and our multi-party system is reminiscent of the family clans on Newport Beach. Not to mention the "will there be an election, won't there be an election" cliffhangers that federal politics have been leaving us with since the sponsorship scandal broke.

Love triangles. Money woes. Old rivalries. New faces. Plot twists. Scandals. Cliffhangers. My advice for both *The OC* and federal politics is to stay tuned.

---

on the spot

THIS ISSUE'S QUESTION:

What should Canada do about AIDS in Africa?

BY BECKY MICHALUK — PHOTOS BY STEVE MASUCH

Laura Griffith-Cochrane
Third-year biology

LGC: I think that birth control, condoms and female condoms have to be made available. It has to be done. So that women can be responsible for it as well, so it's not just putting responsibility on men.

Andrew Bell
Third-year engineering

AB: They should make sure that the money we give for the cause gets to the people who need it. I've heard that there's some corruption in some of the foreign aid. It's easier said than done, obviously.

Paul Syme
Construction worker

PS: That's a huge problem. You could throw money at the problem and throw some professionals in there too. There's just so many things, there's no right or wrong answer to that. They should put money and resources to the UN and we should also do some work ourselves.

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Canadian heritage for sale

Hudson's Bay Company, once the world's largest company, a shadow of its former self

by Dan Ben-Aron

Recently the venerable Hudson's Bay Company announced a long anticipated take-over bid by American businessman Jerry Zucker. Zucker, who already owns 18.8 per cent of the Canadian icon, offered Bay shareholders $14.75 per share, thus valuing the institution around $1 billion.

The proposed sale of the Bay is the kind of cultural fodder that makes first-year Canadian politics classes so uniquely unbearable. But in a country where a beer commercial featuring an indignant guy named Joe has become the main platform for cultural debate, discussing the sale of the historically entrenched Bay stores is a welcome change.

It is true that in one sense, the Bay is just a store on Douglas that suspiciously holds a "weekend madness" sale every seven days. However, like Lord Stanley's Cup, the Bay is a Canadian institution replete with a collective mythology that we can't help but draw upon.

For better or worse, the Bay is deeply embedded in the very fibre of Canada: exploration, imperialism, hockey sweaters and all. While history may have relegated the modern incarnation of the Bay to producing stylish Olympic garb, it nevertheless occupies a prominent position in the Canada's cultural pantheon.

Not only is it the world's oldest corporation, but also its history is intertwined and often inseparable from that of our country's. It was an engine of Canadian exploration. The Hudson's Bay Company founded Victoria as a trading post on March 14, 1843 in order to conduct commerce with the local Aboriginal peoples. Later that year, the Bay trading post was grandly proclaimed Fort Victoria, and placed under the authority of governor Richard Blanshard, until he was replaced by the Bay's man, James Douglas.

If one accepts Zucker's valuation of the Bay at $1 billion, it's striking to think that the Bay paid $100 million—one-tenth of its total value—for the right to outfit Canadian Olympians through 2012. And, while perhaps not as chic as Roots, the Bay has heritage. And given the right inducement, the Canadian Olympic Committee was willing to tap into this heritage.

Doubtless for the Bay, this was a golden opportunity to start to build on its brand and begin to regain the market share that it has been losing to Wal-Mart and other big box stores. A gamble to be sure, but with the Olympics in home town Vancouver in 2010, what red blooded Canadian could resist the urge to run out and buy Olympic mukluks at their local Bay or Zellers store to support the home town team?

If we lose the Bay to a businessman from South Carolina it will be our own fault for not being patriotic when it counted.

But in today's world patriotism doesn't seem to come cheap. My mind wanders back to Bush Jr. who implored his constituency to do the patriotic thing after 9-11 and keep the American economy afloat. Now, that was good branding. There was a man who knew how to make culture, and sell it for a damn good buck.

Now maybe another American will have the chance to sell us a bit of our own.

Oil drilling in Alaskan park unnecessary

The market is out there for more fuel-efficient vehicles—build them and we'll buy them

by Mike Berry

I wasn't the least bit surprised to learn that the U.S. Senate recently decided not to protect the Alaska Artic National Wildlife Refuge (ANWR) against the prospect of drilling for oil.

And furthermore, I didn't rejoice when the House of Representatives set aside the removal of the drilling provision from the budget bill—since its eventual ratification is a certainty.

Those in favour of opening Alaska's ANWR believe that it would ultimately reduce U.S. dependence on foreign oil exports, as well as create more jobs.

Major headlines in October revealed that the three major automakers (Ford, GM and Daimler-Chrysler) all recorded a loss in profit. A Detroit newspaper editorial claimed that the reason for this loss was because the companies insist on providing consumers with incentives to purchase gas-guzzling vehicles, which, thanks to skyrocketing gas prices, people cannot afford to fill.The article went on to say that if the "big three" do not stop focusing on gas-guzzlers, thousands of jobs would be lost.

If there is such desperate need for this oil now, and the profits from drilling in the ANWR won't be seen for another 10 or more years, then unless the "big three" invest and start creating more fuel efficient vehicles, jobs are no doubt going to be lost. Using that logic, opening the ANWR for drilling will really only offset job loss, not create new ones.

Toyota and Honda, two of the leading makers of fuel-efficient vehicles, have not suffered the same fate as the "big three."

As far as the problem of dependency on foreign oil exports is concerned, all real solutions revolve around reducing America's actual dependency on oil.

Again, the first step is to get the "big three" to stop promoting gas-guzzlers. It's counter-intuitive. The market is out there for more fuel-efficient vehicles, so focus on them instead.

Conservative thinking has always claimed that the market is the optimum solution for environmental problems because consumers decide what products companies ultimately produce.

But it seems to me that providing incentives to get consumers to purchase products that prolong a dependency on oil only serves some higher purpose—I know, another conspiracy theory, but I still don't think the market is really making the decisions here.

First it was Iraq, and now we are going to hear about a regime of autocratic Ents (albeit small and skinny ones) teaming with insurgent Caribou in a global scheme to hoard gallons of crude beneath the earth in some secret laboratory where, no doubt, clandestine operations have already begun to build weapons of mass destruction. They've probably got bio-chemical weapons too, I bet.

Think of it: millions of tiny caribou poops flooding the arctic plains and each like a miniature ticking-time bomb harbouring lethal biological components that could wreak havoc on the local First Nations population. I bet that's why the Americans are going there, to save the locals, not to prolong the continuing legacy of destroying their sacred ways of life!

The fact that there is still desperation for back-wood exploration, and especially in such environmentally sensitive areas, only reveals its primordial nature. It's time to move on.

What ever happened to our faith in technological progress, anyway?

Buy Nothing Day shallow, selfish

Left-wing alarmists haven't considered the complexity of condemning consumerism

by Mark Ciesluk
The Cord Weekly

WATERLOO, ON. (CUP) — The clock strikes mid-November and the past begins to slide away, allowing us to become (until next year anyway) blissfully ignorant of the heartbreak of midterms and the excesses of Oktoberfest, Thanksgiving and Halloween.

Christmas looms on the horizon as a plastic-fantastic Madison Avenue caricature of the true spirit of the holiday.

And, as surely as any of these other annual traditions, the halls of university campuses the world over will ring with left-wing alarmists advocating anti-consumerism with their Buy Nothing Day of protest this Nov. 25.

It seems ironic that those who call the loudest for thought and introspection often fall into a hypocritical trap of not having considered the ramifications of their own pronouncements.

The world is a place full of ugly truths and unfortunate realities that are too easily swept under a cloud of pot smoke and good intentions. Please, before you all rev up the anti-consumerist campaigns this pre-holiday season, consider, if you will, what you are actually saying.

Issues as complex as Third World underdevelopment and child labour are only the tip of the iceberg that the ultra-lefties claim to have easy answers for because they do not grasp the holistic complexity of the problems.

Even the seemingly simplistic issue of environmentalism requires layers of interconnection and a systematic shift in values rather than knee-jerk alarmism. Even David Suzuki admitted that his crusade failed when he placed emphasis on trees over loggers, instead of solving the problems of both.

Similarly, the simple statement "no child should have to work to survive," is understood quite viscerally to be correct, but since many find themselves unable to eat otherwise, how does taking their job (and lifeline) away help? We surely must at least build them an alternative before we take what little they have.

Simply choosing to fall for feel-good, do-nothing publicity stunts like Buy Nothing Day does nothing to solve these problems. It is a well-intentioned gesture, but also shallow and ultimately selfish. It accomplishes nothing but an ego-stroke for those involved while belying what seems to be a fundamental lack of comprehension as to the nature of the problems themselves.

Starting from a position of "you're wrong and what you're doing is evil" is not a fantastic way to convince anyone of anything. The fight for global equality and an end to mindless consumerism must be framed in terms of positives, not negatives.

The time has come to play up the many tangible benefits of environmentalism, human equality and ethical and sustainable consumption.

It's far better than raging blindly against a global machine that is utterly unconcerned with the defiance of a small segment of the privileged middle class.

Stop trading consumerist for anti-consumerist culture and acting as though blind adherence to one is somehow better than to the other.

At the very least, stop assuming that everyone who stands in opposition to your bandwagon is ignorant or a bad person—you just might find that more of us would be willing to listen.

Does the *Martlet* make you angry?
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LAW COLUMN | RESIDENTIAL TENANCY ACT

Know your rights

by Catherine Lovering

Ah, winter in Victoria. When the rain starts falling, the wind starts blowing, and that basement suite that seemed so great in the summertime suddenly seems dark, damp, and cold.

Since you may be thinking twice about that place you call home, it might be good to review some useful pieces of trivia about residential tenancy in B.C.

Let's start with some basics. If you're living in UVic's residences, the Residential Tenancy Act (RTA) doesn't apply to you, and therefore neither does anything I'm going to say below. Your terms of residence are a matter of contract between you and the university, so you might want to take a minute to check those pieces of paper you signed before moving in.

With some rare exceptions, such as where someone rents a room or is a boarder, the RTA does apply. That's true even if you live in an "illegal" suite—where the landlord isn't allowed to have a tenant by virtue of a city by-law. If you're living in such a suite, you have the same rights—and obligations—as a tenant in a legal dwelling.

Tenancy agreements must be in writing, and you can enter into one even if you're under 19. Be aware of what you're signing—but know that you can't sign away your rights, or obligations, under the RTA. For instance, the RTA says that a security deposit (pet damage deposits are separate) can't be more than half the first month's rent.

When you move in, you and your landlord need to inspect the unit, together. If you don't, and your landlord has given you ample opportunity to do so, you waive your right to get your damage deposit back. At the same time, if your landlord has not offered you opportunities for the inspection, the landlord has waived her right to retain the damage deposit. The same goes for when you leave—you have to have an exit inspection under the same conditions, or both sides forfeit their rights to the damage deposit.

Note you have an obligation to pay rent, and on time. That is regardless of whether or not your landlord is complying with the RTA. So, if you're ticked off at your landlord because she hasn't fixed that nasty leak in your kitchen sink, don't stop paying rent. That will only give your landlord the right to evict you with ten days' notice.

What else are you entitled to? Well, privacy for one. The landlord is allowed to enter your suite only with a day's notice, in the case of an emergency, or, of course, if you give them consent.

It's a good idea to know your rights. Also, don't make the assumption that your landlord is a bad person. Your landlord might have learned everything he knows about tenancy law from conversations with his neighbours. He may be doing things that are out of line, but he might not even be aware of it.

If you have concerns, check out the Residential Tenancy Office website at www.rto.gov.bc.ca.

PBSC cannot give legal advice. This article is meant as general informational only and not as specific advice. For specific advice, please consult a lawyer.

PBSC would like to thank Carfra & Lawton for their contribution, as supervisors, to this column.

For more info: probono@uvic.ca

Fashion borrows from past

by Tiffanie Yarema
Dialog

PROVIDED PHOTO

Twiggy, inspiration for many a retro look.

TORONTO (CUP) — Retro fashions are back with a vengeance, and it's about more than just that super thick headband or those knee-high white boots you've been eyeing. It has to do with the flair, the lifestyle and the overall "mod" inspiration.

The year 1960 ushered in a whole new era, a liberating and life-altering time for women everywhere. Gone were the muted palettes and knee-length skirts. The time had come to bare those beautiful legs and don a new "Do Your Own Thing" attitude.

The British adopted this new way of life and fashion and the world was quick to follow. After a few years, daring outfits were being donned by women everywhere. Jackie O was a huge fan, and to this day she is a style icon.

It makes you wonder about the impact yesterday's fashions have on the world today. In my opinion, we no longer have era fashions. We just keep on repeating styles come and gone. And they are only getting better.

I absolutely love the style. It was simple and sophisticated yet audacious and bold. No matter what you wore, or wear for that matter, you were and are a fashion queen.

So what really makes retro "retro"? Well, it was inspired by the concept of "mod." This may at first seem unusual because "mod" is short for modern, which often means minimalist. But mod fashion was seldom seen this way. Mod styles usually had a pop-inspired theme and often incorporated bright day-glow colors.

If you want some insight into the retro aesthetic, check out an art gallery—it wasn't uncommon for designers of the sixties to bring art to life in the form of mini-dresses and men's dress shirts. Think Andy Warhol and Pier Mondrian.

When I think the fashion the retro style is based on, one name comes to mind: Twiggy. Twiggy, aka Leslie Hornsby, practically invented this look. She was the supermodel of the century. She took these styles and made them her own while adding a unique panache and flair.

With her boyish charm and her Mary Quant bob, she was the epitome of mod. She was on the cover of every magazine, from teen mags to major fashion journals. She was the most coveted woman in the world and made the mini skirt famous.

There are other important names in the retro fashion hall of fame, like Rudy Gernreich and Pierre Cardin. They were designers who, in the '60s, took retro fashion to a new level. They were daring and independent and their designs are still worn today.

Retro is very much a part of today's look and blends easily into "millennium fashion." We can now take the signature mini skirt, pair it with some chic hippie boots and a '50s broach and call an outfit.

Retro looks inspire us to this day, allowing women and men to break free from their shells and express themselves.

So go ahead, adopt some of these styles. And don't be afraid to make them your own.

Just make sure you leave the vinyl and the go-go boots back in the '60s, ok?

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RECIPES

Going bananas

Bananas going brown on your counter? Easy ways to use them up.

by Bryna Hallam

I love bananas, but I hate it when they go mushy. I won't eat them, so I've had to come up with ways to hide their terrible texture. Turn mush into gold with these two recipes.

Bryna's banana blueberry muffins

One easy way to use up bananas is making banana muffins. These are easy to make and great for those days when you need to eat breakfast on the run.

Ingredients
1 3/4 cups all-purpose flour
1 1/2 tsp. baking powder
1/2 tsp. baking soda
1/2 tsp. salt
1/2 cup butter, melted
1/3 cup brown sugar
1/2 cup sugar
2 eggs, separated
1 cup bananas (about 2 bananas), mashed
2/3 cup buttermilk (or 1 tsp. vinegar plus 2/3 cup regular milk)
1 cup blueberries (or raisins, if you don't like blueberries)
1/4 tsp. allspice
1/8 tsp. black pepper

Instructions
1. Preheat oven to 400 F.
2. Mix all dry ingredients together in a medium bowl.
3. Mix wet ingredients EXCEPT the egg whites in a small bowl.
4. Beat the egg whites until they form soft peaks.
5. Make a well (an indent or hole)in the dry ingredients. Add the wet ingredients and stir until just combined. Don't worry if there are still lumps in the batter.
6. Add the egg whites and blueberries to the batter, gently folding them in.
7. Spoon the batter into the muffin pan, filling each cup three-quarters full.
8. Bake for about 20 minutes. To check if the muffins are done, stick a toothpick into the middle of a muffin. If it comes out clean, they're done. If there are crumbs on it, stick the muffins back in for a few minutes.
9. Cool the muffins in the pan for about 10 minutes, then turn them on to a rack.

Fruit-alicious smoothies

Putting bananas in the freezer (or the fridge, for that matter) turns them a terrible black colour, but it does keep them around for use at a later date. Think of it as banana cryogenics.

Smoothies are an easy way to use up frozen bananas. They are another quick option for breakfast or snacks, and the combinations of fruit and flavours are endless.

Ingredients
1/2 banana, frozen
1/2 fresh or frozen fruit (berries, peaches and mangos are my favourites), sliced into small pieces
1/2 cup orange juice
1/2 cup yogurt, any flavour (try vanilla)

Instructions
1. Put everything in a blender.
2. Blend until smooth (use the setting for crushing ice, if your blender has it).
3. Enjoy.

You can substitute 4 oz. soft or silken tofu (about 1/3 of a block) for the yogurt. I recommend adding a bit of honey (try 1 tbsp.) to sweeten the smoothie if using tofu.

No need to wait until you have brown or frozen bananas to make a smoothie—fresh bananas can be used too.

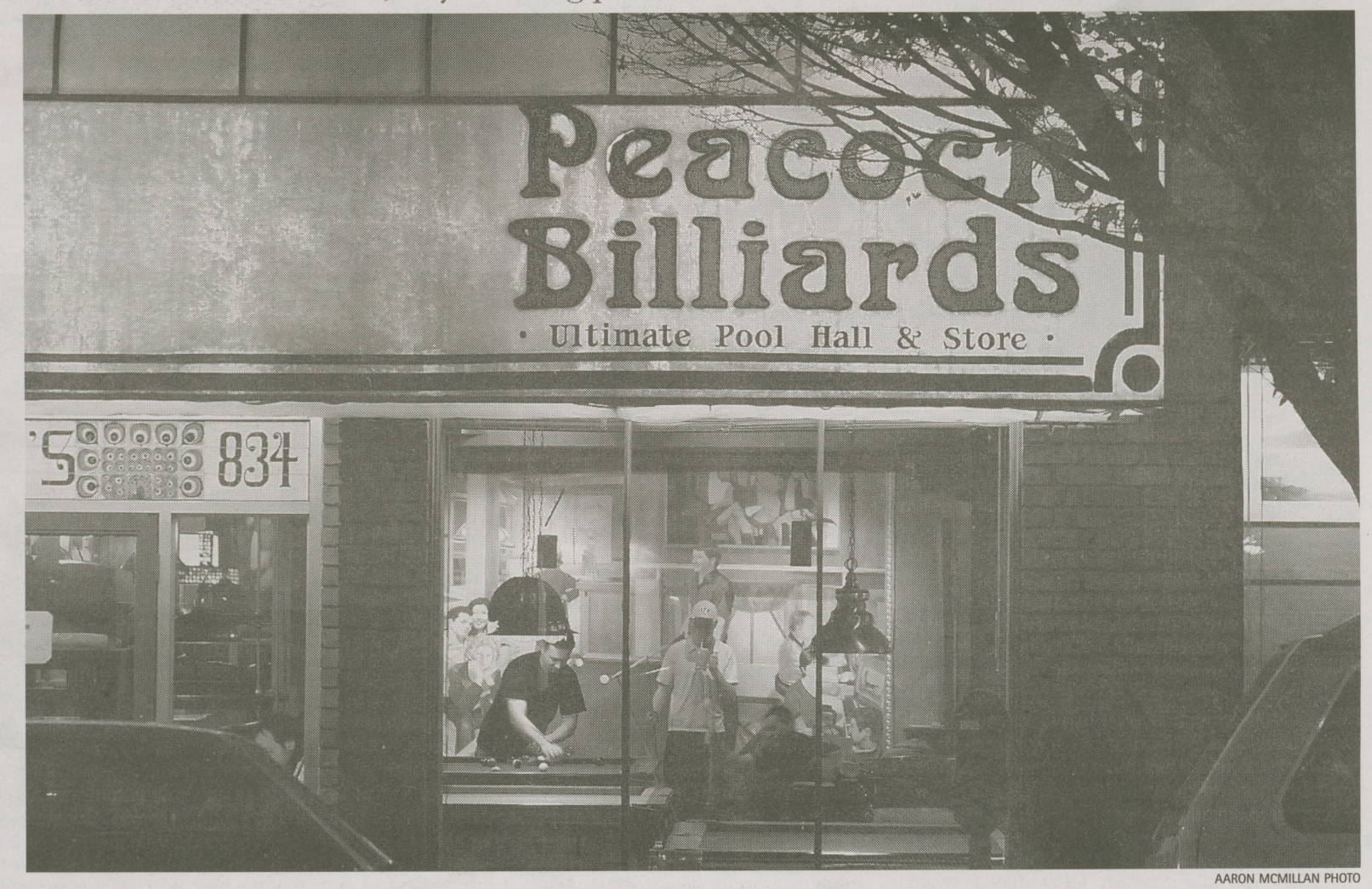
The amounts of everything can be adjusted according to taste, so play around until you find your favourite combination.

For example, if you want a thicker smoothie, add a couple of ice cubes. For a thinner drink, add more orange juice.

David Peacock has cue ball in hand

'I realized that I was afraid of the United States,' says retiring pool hall owner of his move to Canada

by Steve Carey



AARON MCMILLAN PHOTO

The future of Peacock Billiards is uncertain—owner David Peacock is retiring and has put the pool hall up for sale.

After more than 20 years, Peacock Billiards owner David Peacock has decided to sell his hall and retire.

Peacock started in the billiard industry as an employee of a local company that made particleboard pool tables. Three months later, his employer closed down. Peacock decided that Victoria needed a supplier of custom tables and billiard supplies, and set to work building quality custom tables.

Originally from California, Peacock graduated from Berkeley in 1972 with a degree in psychology. He moved to Canada because of a bad dream.

"I'm a psychology major, I pay attention to my dreams," he said. "And the dream was that we were rushing to the border in a Volkswagen bus before the Iron Curtain shut down."

At the time, Nixon was still in office and Kent State, where National Guardsmen shot protesting American students, was still fresh in people's memory. "I realized that I was afraid of the United States," said Peacock. "I had a friend in Vancouver, who had, after getting his degree in philosophy, gone up there and become a carpenter, and he said he could get me a job, so I moved to Canada."

Peacock then moved from Vancouver to Victoria in 1976, after his wife had completed her education in drafting.

"I had no idea about Victoria, having never been there, so I went down to the weather office and discovered that there are 50 minutes more of bright sunshine a day than Vancouver. Being from California, that's a good reason to move to Victoria," said Peacock.

In 1986, Peacock opened a two-table pool hall on Discovery Street in the same building where Evolution Nightclub is now located. Peacock's business has defied the traditional image of a seedy pool hall—it was the first non-smoking pool hall in North America.

"Although pool players smoke more on the average, I figured out that the best pool players aren't your best customers," said Peacock. "They may spend the most time there, but they're often quite low budget and they wait around. They don't play each other if they don't have money, they wait around and play for the table, so they get to play for free, which doesn't do business much good."

Peacock kept the Discovery Street hall going for a year, to see if a classy, clean, quality pool hall would work.

"Two tables does not a pool hall make," said Peacock. "But it showed that people would put up with non-smoking and pay extra for nice equipment."

Peacock Billiards moved to its current location at 834 Johnson St. in 1993. It has been recognized as the city's best pool hall ever since.

"Everywhere you look I spent more money than a normal pool hall. Carpet instead of linoleum floors, furniture tables instead of indestructible tables and nice lights over the tables instead of florescent lights," Peacock said. "Better cloth, better level, better rubber. It's hard to imagine playing on bar tables after you've used real tables."

One of Peacock's favorite features of the hall is the maple and cherry art deco pool table that he built himself. With verdant green cloth and gold leaf stripe accents, and steel embedded into the frame, it's easy to overlook that it is thinner than an average pool table.

"I wanted it to look light, and not be as bulky as a pool table usually is," he said. "We fixed this whole area up to go with it, in art deco style."

Other notable features include the murals by Victoria artists Anne Ehrlich and Frank Lewis. Lewis painted the outside of the billiard hall and is well known for his murals in the town of Chemainus. Ehrlich's murals cover the walls in Peacock Billiards.

Her first mural was a 2.5 x 3-metre replica of Van Gogh's Night Cafe, with Van Gogh himself being painted as the central figure. It was painted in 1996, when Ehrlich was 17, and took the painter 200 hours to complete.

Victoria's own Cliff Thorburn, the 1980 snooker world champion, has performed exhibitions at the billiard hall. Actor Lou Diamond Phillips and hockey great Wayne Gretzky have also played at Peacock Billiards.

"[Gretzky] had the flu and his team was practicing here and he didn't practice that day . . . he was playing by himself and asked me some questions about rules. The next day, one of my customers came up to me and asked me 'What did you say to Gretzky?' Huh? That was Wayne Gretzky? I think he liked the pool hall a lot," Peacock said. "Bob Dylan's the only one who would impress me."

Peacock has been a member of a local Bob Dylan study group since 1985. When Dylan performed in Victoria in 1990, the group smuggled a copy of a Times Colonist article about their group into his dressing room.

"We have a picture of him and myself playing pool," Peacock said. "It's easier to paint some things than it is to actually have them happen."

Now 60, Peacock has put up "for sale by owner" signs in the pool hall. He's selling the building, the business and the land for $2.6 million.

"I'm look for somebody to buy it as a pool hall, so I put signs up," Peacock said. "[I have] four people in mind who are developers, who are not interested in the history of this building, just the land, and so I'll give [them] a while, and I'll take a while trying to find a pool hall buyer for it."

Peacock acknowledges that downtown land is valuable, too valuable, really, to rent out to a pool hall, which requires a lot of space and can't pay a lot of rent.

"Downtown rent is too much for pool halls," he said. "I don't know where one will appear when I go away, because this city needs one."

Once retired, Peacock would like to settle down in his workshop. In addition to belonging to the Bob Dylan study group, Peacock belongs to a Shakespeare group and a number of other organizations. He's also been studying James Joyce's Ulysses since he was 27.

"[Anne Ehrlich's aunt] recommended it to me as good reading, and it was daunting to me. I put it down, defeated," Peacock said. "I picked up a five-hour audio cassette version of it one day, and I've reread the book many times since. The stream-of-consciousness writing in it captures the creative mind better than anything I've ever read."

Is there one thing that Peacock will miss when he retires?

"I'm worried that I'll miss the interaction with people. I'll be in my workshop one day, and say to myself, 'Oh God, what have I done,' and regret leaving all of this behind. Also, I'll probably miss showing off. This place has always been good for that," Peacock said. "This business has allowed me to be creative in ways I hadn't imagined. It's been a dream."

We're Hiring!

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Photo Editor

The photo editor is responsible for capturing the visual life of the university in the paper's pages. They develop a team of photographers and assign photos to meet the needs of the news, sports, arts and features sections. They develop photos for the paper, and will be available as necessary for taking photos. They are also required to conduct photography seminars as necessary, maintain the darkroom, and scan negatives into a computer and adjust levels as necessary.

QUALIFICATIONS

- Extensive experience in composition and darkroom work.
- Courses in photojournalism or visual arts are assets.
- Ability to use Adobe PhotoShop.

Note: persons considering a career in photojournalism, film or darkroom work will benefit from this practical experience.

Production Assistant

The production person is key to the physical layout and production of the newspaper. They lay out copy and accompanying graphics/photos provided by the various section editors, ensure the paper is produced to standard while remainng on schedule, and conduct production seminars as necessary. They are responsible for designing ads for business that wish to advertise with the Martlet. Also, they are resposible for maintaing the newspaper website.

QUALIFICATIONS:

- Practical background in graphic production.
- Willingness to learn new computer skills, ability to take instruction, ability to work individually or under instruction.
- Ability to work from advertiser's specifications.
- Knowledge of HTML and web design.

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JOB LOCATION: Student Union Building, Room B011
HOW TO APPLY: Cover Letter, Resume and Writing Samples.
TO WHOM TO APPLY: In person to Ed Baskerville in Room B011 of the Student Union Building.
APPLICATION DEADLINE: November 25th, 4:00 p.m.
***Applicants must apply for Work Study authorization (see the Student Awards and Financial Aid office, located on the second floor of the University Centre building). All applicants, Work Study eligible or not, will be given equal consideration for employment, however, those who do not apply for Work Study will not be considered.

AIDS

Three approaches move from awareness t

'What the hell is wrong with the world?'

by Liam Churchill and Martin Lukacs
The McGill Daily

MONTREAL (CUP) — Stephen Lewis will not miss an opportunity to testify about the desperate suffering he has witnessed in Africa.

When we flag him down at his hotel, Lewis is surprised—he explains that his assistant had cancelled our interview. But he shrugs off the cancellation and agrees to an impromptu discussion.

In a crowded and noisy hotel lobby, Lewis seats himself casually on a glass table between us. Within seconds, he is speaking forcefully and eloquently—but not before rebuffing our insistence that he find more comfortable seating.

"I'm not too old to sit on a hard surface," he says.

Indeed, age has not slowed Lewis down. At 67, Stephen Lewis–one-time Ontario provincial NDP leader, former ambassador for Canada to the United Nations, and Deputy Executive Director of UNICEF—has been the UN's Special Envoy for HIV/AIDS in Africa for the past four years. Since 2001, he has traveled continuously between African countries and UN conferences and summits, giving almost 200 speeches a year in which he passionately makes the case for immediate action to halt the African AIDS pandemic.

'Mandatory restitution'

Lewis was in Montreal in the last weekend of October as part of his cross-Canada tour, delivering the third of five CBC-sponsored Massey Lectures. His subject, the UN's Millennium Development Goals (MDGs) and the HIV/AIDS pandemic in Africa, could not be more pressing.

The MDGs emerged from the UN's Millennium Assembly in 2000, when the international community decided that a number of important aims had to be set for the year 2015. The goals—which focus on African countries—revolve around alleviating the poverty of developing nations, and include cutting poverty by half, achieving universal education, promoting gender equality, and reversing the spread of HIV/AIDS.

As it becomes increasingly clear that not a single sub-Saharan African country will be able to meet the MDGs, Lewis's voice has grown more strident and his demands have taken on increasing urgency.

In the lecture in Montreal, Lewis criticizes western governments' failure to follow through with development assistance. Recently, Lewis lashed out at the U.S. for tying its Ugandan AIDS assistance money to the condition that the country's public health authorities de-emphasize condom use in their AIDS education programs.

Lewis also condemns the economic policies of institutions like the World Bank and the International Monetary Fund (IMF) for continually compromising Africa's social sectors. He believes that the rigid policies of the World Bank and the IMF, most notably their "structural adjustment programs," have wrought extraordinary damage on African countries by forcing governments to privatize many publicly owned services and by restricting the amount that governments can spend on social programs like health and education.

Particularly troubling for Lewis is the often-mandated institution of primary school "user fees." He argues that even slight fees—for tuition, registration, or uniforms—can render education inaccessible.

"The World Bank and the International Monetary Fund should foot the bill for free primary education. In other circumstances, it would be called reparations; in present circumstances, it should be called mandatory restitution," he said during his lecture, to roaring applause.

Canada's 'curious reticence'

While Lewis excoriates the U.S. and international financial institutions, he reserves a softer tone for his native country. He points out that Canada has accepted the suspension of intellectual property rights for the purpose of helping developing countries produce generic versions of patented drugs. Lewis worries that Canadian leaders don't have the courage to stand up and lead the world in helping Africa.

One area in which Canada has been too quiet for Lewis's liking is on the issue of agricultural subsidies.

American and European governments provide their farmers with subsidies that allow their products to carry artificially low prices into the world market.

Lewis maintains that these subsidies increase the direness of Africa's situation because they prevent African farmers from selling or exporting their crops.

"If the Europeans and the Americans don't reduce agricultural subsidies significantly, Africa simply has no capacity for real economic growth," Lewis explains to us.

"Were we to come out assertively and aggressively time and time again, and say that the Europeans and the Americans between them are effectively spelling the death of the African economy and that we as Canadians are not prepared to put up with that, we would make an impact," he says.

Lewis also criticizes Canada for not meeting the development assistance target of 0.7 per cent of the Gross National Product, a figure to which most developed countries have affirmed their commitment but which no G7 country has met.

"It is a commentary on the curious reticence to assert Canada's voice. We're losing all kinds of opportunities to take advantage of the reputation we have internationally, which is, quite frankly, significant. It may not be merited, but it is there. Our hesitation, our cautiousness, our passivity and distance, undermine the very considerable role we could play internationally."

'What the hell is wrong with the world?'

In the twilight of his tenure as Special Envoy for HIV/AIDS in Africa, Lewis has become more and more indignant and less and less diplomatic.

Rumours are circulating that he may soon be asked to step down, but it might be the emotional toll of Lewis's work that will first get the better of him.

JOSHUA BERSON PHOTO

With great power: Stephen Lewis, UN Special Envoy for HIV/AIDS in Africa, rails against western indifference to pandemic's devastation.

"I sometimes feel inadequate to the role and I sometimes feel sapped of the psychic energy that the role requires because there is so much that is dreadful on the ground."

"Neither of you," he addresses us directly, his blue eyes daring us to doubt him, "could travel those countries on a regular basis and see the pervasiveness of death without being deeply and emotionally affected.

"And I think ultimately it limits one's effectiveness because you get tremendously angry on the one hand and you see so many people dying unnecessarily. Frustrated, enraged. What the hell is wrong with the world? What is this madness? And on the other hand you feel—as anyone feels in the presence of death—mournful and ransacked emotionally. But the point is you keep fighting because succumbing to futility isn't much use."

In coming to terms with the international community's indifference in the face of the catastrophic African situation, Lewis has not shied away from provocative explanations.

"I think the willingness to consign Africa to a lesser status has a flavour of subterranean racism, although it also has a flavour of neocolonialism, of the unwillingness of the western world to relinquish [the] control it once had over the continent."

Lewis has spoken to various world leaders, including Paul Martin, about the African AIDS pandemic. While many leaders seem to be deeply and emotionally affected by the situation, Lewis notes that the current global economic order prevents them from inciting change.

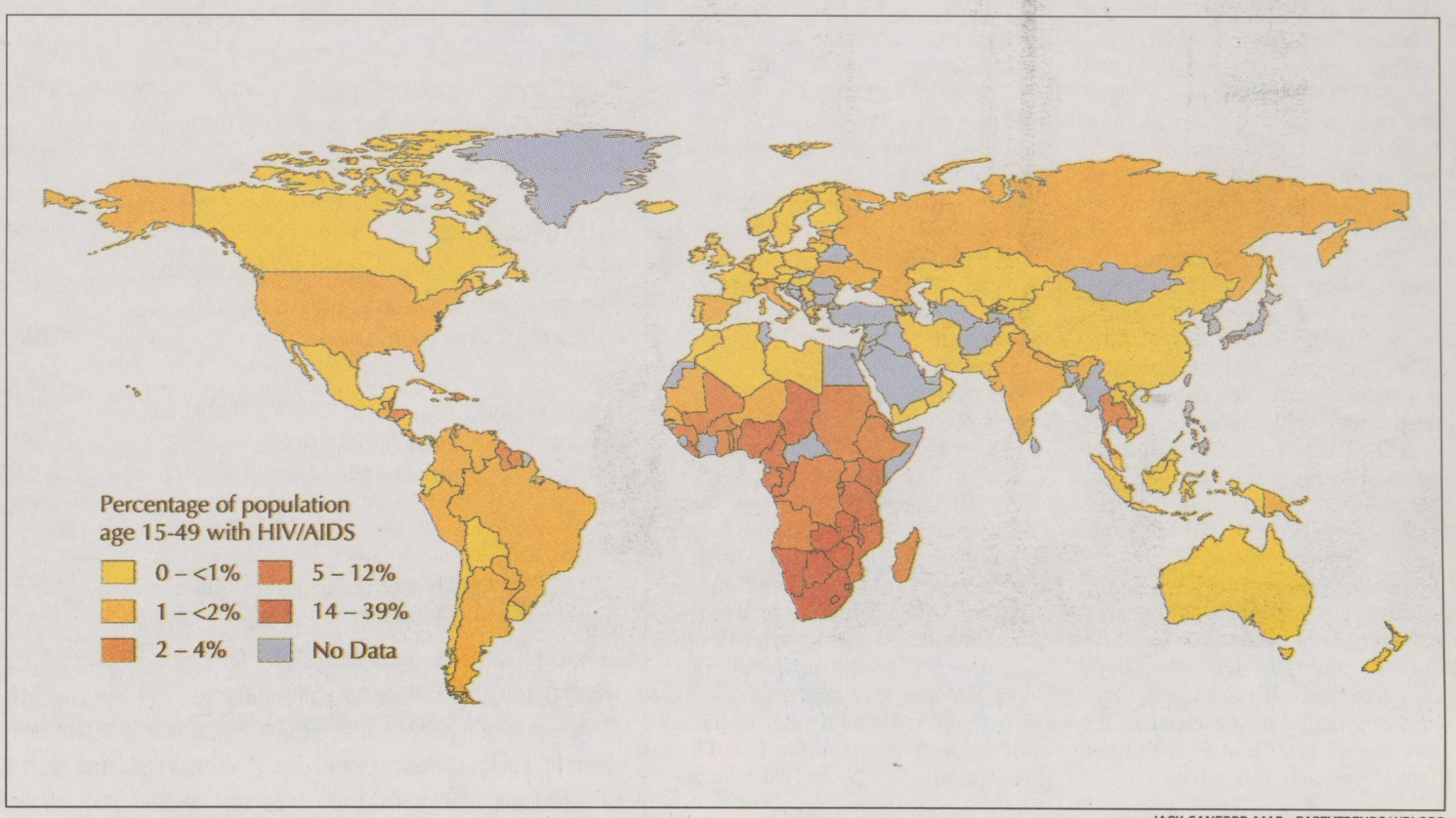
Rather than resigning himself to the current economic system, Lewis is committed to changing the world's priorities. He doesn't know when he'll leave his post, but he says he wants to be around for a breakthrough in the number of people in treatment, a time when an HIV-positive diagnosis "isn't a death warrant [because] they can go on drugs and their lives can be prolonged."

Lewis believes that his successor must be African. His appointment as the first Special Envoy for HIV/AIDS was an experiment of Kofi Annan, the UN Secretary General, who wanted the UN to be more directly connected to the realities on the ground of struggling countries. Lewis thinks his appointment was a success, and now there are four envoys: the envoy for the Caribbean is a Trinidadian; for Eastern Europe, a Swede; and for Asia, a Pakistani.

"But the envoy for Africa is a white Canadian," says Lewis. He thinks this issue of representation must be addressed when the next envoy for Africa is appointed. He is certain that it must be someone who represents the people who are bearing the brunt of the AIDS pandemic.

"I think the next envoy should be an African, and in my eyes, it should be an African woman. It's terribly, terribly important that it be a woman, because the pandemic is so disproportionately affecting women," he says.

For more information visit www.stephenlewisfoundation.org



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/ACTIVISM

to action

The changing face of HIV/AIDS in Canada

PHOTO COURTESY ART HOLBROOK, THE MAY STREET GROUP ©2002

Outspoken: June Wilson travelled to Songea, Africa in the 2002 documentary *Mama June: A Different Perspective on AIDS*.

by Sarah Ivens

In an apartment building in Victoria, B.C., a 78-year-old woman proudly displays photographs of her travels in Tanzania, Africa: children holding bicycles, women boiling water, and animals looking like they are posed, waiting to hear "cheese."

Wooden carvings created with skilled hands decorate her apartment. Sitting in her living room, surrounded by souvenirs from her travels, her own paintings of flowers and a piano covered with still more photographs, June Wilson talks about her life with AIDS.

Wilson was born in Wales, grew up in England and later moved to Canada, eventually settling in Victoria with her husband, a respected doctor. After her husband's death, she decided in 1991 to travel to Tanzania after being inspired by a church pamphlet advertising missionary work. She got a job in Kasulu, in northwest Tanzania, teaching English while working as a secretary for an Anglican bishop.

Kasulu is a very poor, very rural place, as Wilson describes it. The children she taught had never seen a white person.

"My heart will always be there," she says, with a distant look. She describes the people she knew as "warm" and talks lovingly of the children she taught.

Wilson lived in Kasulu for almost three years, until she became ill and traveled back to Canada to seek medical treatment.

Victoria's Royal Jubilee hospital ran tests for almost everything, Wilson says. Despite the fact that she had been living in a high-risk area, "No doctor tested me for AIDS. My son asked me if I had AIDS. My dentist thought I might have AIDS. But I didn't fit the pattern." It was three months before she was tested.

Wilson may have appeared outside the "pattern" or stereotype of an AIDS' victim in 1994, but in fact, she represents the changing face of HIV/AIDS in Canada.

The United Nations agency UNAIDS just announced that over the past five years, the rate of new cases of HIV infection has increased by 20 per cent in Canada.

The rate of infected heterosexuals is rising, with 25 per cent of people with new infections each year being heterosexual women—a number that has more than doubled in the past ten years, according to Health Canada. Aboriginal peoples make up a growing percentage of HIV reports and AIDS cases—with more females being affected than males.

Meanwhile, statistics for new infections in injection-drug users are stabilizing. Men who have sex with men account for almost half of all new infections. Heterosexual contact and injection-drug use are the two major risk factors for HIV infection in women, says Health Canada.

Wilson still doesn't know how she contracted the disease. She knows it was not from unsafe sex and guesses it was from a needle used for one of many malaria immunizations she received. How she contracted AIDS doesn't really concern her though.

"What's the point in knowing how you got it? You can't change it. It won't go away."

Battling the stigma surrounding the disease is one way Wilson has dealt with her diagnosis. The Mama June HIV/AIDS Relief foundation was created in Wilson's name in 2003 by the Sukhi Lalli Pharmaceutical Care Clinic, and Wilson has been an vocal participant.

She was also the subject of a 2002 Gemini-nominated documentary, *Mama June: A Different Perspective on AIDS*, produced by The May Street Group Film, Video & Animation of Victoria, B.C. In the film, Wilson returns to her beloved Africa to tell people she has AIDS and advocate for behavior such as condom use. At that time, almost one-tenth of African adults were infected with HIV/AIDS.

Wilson remembers meeting one man who told her something she has not forgot. "Our children all have come home in coffins," he said.

Wilson's main message in the documentary was to show people "there is no real stereotype for AIDS, it can happen to anyone at any age."

Wilson says her life changed after the documentary came out. Friends at her church didn't understand why she wouldn't keep quiet about her infection. One friend hasn't spoken to her since, despite having driven to church with her for years before the movie came out. At an HIV/AIDS fundraiser she was involved with, people were happy to buy tickets but wouldn't show up.

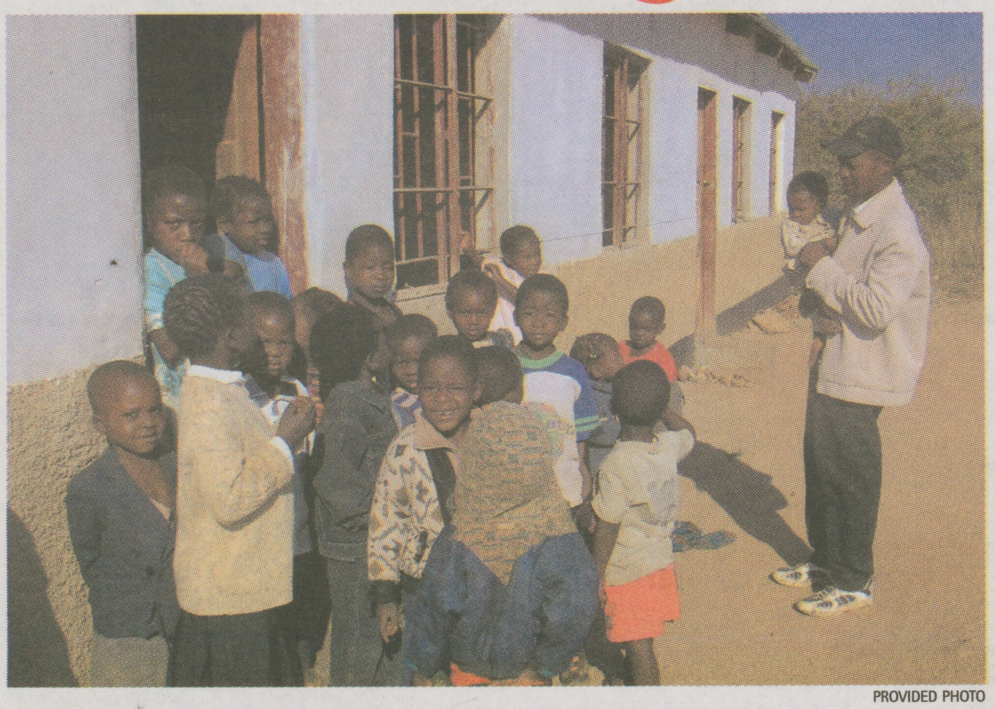
"They were afraid that they may have to sit with someone with HIV. They wouldn't even say the word AIDS," she says.

Despite her activism, Wilson says she still faces stigma from people who hold stereotypes and illusions about who suffers from AIDS.

"Sometimes I wish I had never come back and I would be dead and be buried where everybody loved me," she says.

The Mama June HIV/AIDS Relief foundation distributes 25 per cent of its donations overseas, 25 per cent to local initiatives and 50 per cent to the Stephen Lewis Foundation. Currently the foundation is funding a clean water project in Petauke, Africa. For more information, e-mail kris@slpm.ca.

Fountains of light



PROVIDED PHOTO

Grass roots: Teacher Stephen Phiri with children who attend Dudzai community school in Lusaka, Zambia.

by Zvondai Muchenje

I left Zambia in the late 1980s, when AIDS was just showing its ugly head on the continent. I moved to Victoria and like most North Americans, I followed the stories about AIDS and its devastation in the media. The seriousness of the situation never hit me until I went back to Zambia in 1998—I found that over 80 per cent of my childhood friends were gone. Most of them had died from HIV/AIDS.

When people say the situation is beyond comprehension, they are telling the truth. Africa is dying while the world looks on.

I talked with friends about what was happening in our home village of Machaya, in Zambia. We realized we could not help the ones who had already died, so we decided to help the ones who remained: their children.

We saw children dropping out of school because they could not pay the school fees. They were traumatized by the death of their parents, and they faced stigma from their extended families and community.

We promised each other we would create a community school that would educate orphaned children, provide a safe shelter, eliminate prejudice and discrimination and focus on empowering the future generations of women in Africa.

In keeping with our promise, we started the Fountains of Light Foundation. We want to show our commitment to our community and our people and to prove that we truly see hope in Africa and the people of Zambia.

The children of Africa are the fountains of light. When I look into their eyes, I see hope. They are bound to illuminate the whole continent of Africa, the so-called "dark continent."

I was so lucky to leave Africa when I did and to be able to return. I have been able to restore hope to some of the people.

Muchenje's Fountain's of Light created a community school in Lusaka, Zambia in 1999. It currently serves over 100 HIV/AIDS orphans and other vulnerable children. The school provides free basic education to children in primary levels. It also provides food, clothing, school supplies, counseling and HIV testing. More students would like to attend the school. To make a contribution, visit www.fountainsoflight.org.

UVic econ student promotes legendary DJs and MCs

Self-made show promoter Jason Fung brings the infamous DJ Qbert to Victoria

Who: DJ Qbert
Where: Sugar Nightclub, 858 Yates
When: Thursday, Nov. 24
How much: $20

by Stevie Campbell

One night last January, 23-year-old UVic student Jason Fung got drunk and became a hip-hip promoter.

"I was at Deep Nightclub. I told the owner what I wanted to see in Victoria. I sold him on my ideas, and he said, 'Sure, let's do it.'"

Since that night, Fung has been the man on the street promoting shows for the likes of Darude, DJ Kraze, The X-Ecutioners, and Naughty by Nature. And for the past few weeks, he has been working hard to spread the word for his latest and biggest show to date: DJ Qbert's Nov. 24 appearance at Sugar Nightclub.

If you've seen a poster, picked up a flyer, or heard a radio spot for the show, credit Fung.

The easygoing young man from Vancouver says that promotion is all about legwork, problem solving, and—above all—networking.

The clichés are true. You have to be connected.

"I've been lucky," says Fung. "It can be hard to get your name out in this city. A lot of people have been really supportive."

Fung names Victoria hip-hop icon Degree One as a principle influence.

"Deg is incredible. He's done so much for the scene."

In the early '90s—that's pre-Fiddy Cent for all the uninitiated rap dabblers—Degree was the man booking left-of-mainstream acts like The Pharcyde, Souls of Mischief, and Del the Funky Homosapien.

Now, halfway through the '00s, Fung wants to shift Victoria's focus away from glitzy pop-rap and back to quality hip-hop. He admits it won't be easy. Good hip-hop will always draw a core crowd in Victoria, but in mainstream club culture, top 40 is the lay of the land.

"On a Friday or Saturday night in Vic, it's the same shit at every club. You go to Legends and it's top 40, so you go to Plan B and it's the exact same thing. I have to think hard about what acts I book. Good talent tours through Van all the time and it's definitely viable to get them over here, but there's no point if the show won't sell."

Fung is confident that Qbert will sell. The show is the diamond addition to his small, but solid resumé. Hailing from sunny Honolulu, Q is truly one of a kind in the turntable universe.

"A DJ like Qbert will take a record and a turntable and turn them into an instrument," says Fung with deadly seriousness. "You really can't understand it until you see it—it blows your mind. A record player will never look the same."

PROVIDED PHOTO

Qbert competed in and eventually judged the DMC World DJ Competition in the 1990s.

Q has been blowing minds behind the decks for 20 years. Today, any hip-hop fanatic worth his weight in vinyl knows the legend of Q. As the story goes, he started playing with records as toddler on his Fisher-Price turntable. By the mid-'80s he graduated to vinyl and started putting out his now-famous scratch-based mix tapes.

In the '90s, Q teamed up with Beastie Boys DJ Mix Master Mike to form the now defunct (after an affable break) Invisible Scratch Piklz. The Piklz stole the championship title at the DMC World DJ Competition for three consecutive years: '92 to '95. After that, DMC organizers asked Q to step aside and judge future competitions. He had nothing left to prove.

The Qbert booking is one small step for Victoria's hip-hop scene and one huge leap for J Fung Entertainment.

If the show sells well, Fung will make some cash and add another line to his resume.

That bodes well for local music lovers, because Fung has big plans for hip-hop in '06. He thinks Victoria is ready for much more than it gives itself credit for.

"I'd love to get Jurassic 5; that would be sick. They are such a full show. You get four incredible MCs backed up by two DJs cutting up everything between rhymes. I'd really love to do that show, but we'll have to see."

On a slightly firmer footing, Fung promised big things off the record. I'm not allowed to say anything . . .

But he never said I couldn't hint. So here are three carefully chosen words: old – school – gangster.

Keep your eyes on the street poles and your ear to the pavement.

Laughing all the way to the piggy bank

Victoria's '30 Cent' sketch comedy troupe pokes fun at Canadian stereotypes and political mediocrity

Who: The 30 Cent Players
Where: The Dinner Theatre, 818 Douglas
When: Friday, Dec. 16 @ 8 p.m.
How much: $8 advance, $10 at the door

by Deb Daudin

If you're bleary-eyed and worn out after a tough semester, what better remedy than a night of comedy about some of life's stranger situations? Mark Friday, Dec. 16 in your calendars, brace yourself for laughter, and head down to The Dinner Theatre to catch the 30 Cent Players.

Two young actors with a common interest in improvisational theatre, Mike Vardy and Kevin Armstrong came together to form the 30 Cent Players. As the pair puts it, Three Schooner Productions and the 30 Cent Players were a result of "getting together over a few large beers after our rehearsals."

Now, however, those liquid meetings serve as the fodder for their weekly brainstorming sessions in preparation for the next evening of comedy.

Maintaining a quick pace is the key to good improv—and the 30 Cent Players are well on their way to finding just the right dose of cynicism, and just the right amount of derision, in their sketches. Knowing when to stop when you're on a roll, however, is probably the hardest part of being a comedian, and in some of their sketches the endings went a little over the top.

Nonetheless, dozens of crazy characters were portrayed with enough humour to keep the student-filled audience laughing for two hours.

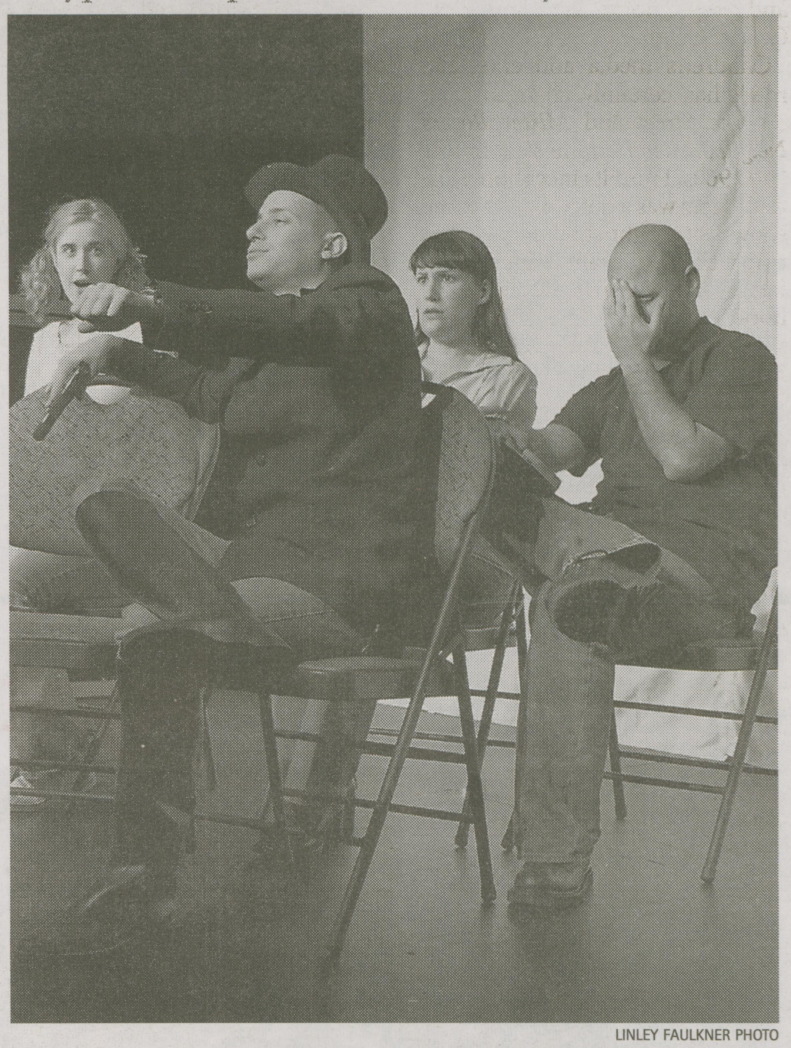
We saw Long John Silver, recently retired from a life of piracy, being interviewed on a television series about retirees coping with their new lifestyle; then a political debate that illustrated how mediocrity rules over a well-articulated presentation.

A French-Canadian/Anglo-Canadian duo reminded us of the quirky differences between the two cultures, and a children's spelling bee poked fun at sexual orientation.

The 30 Cent Players work as a team, playing off one another to make their sketches successful, and it would be unfair to single out one actor's work. But it would also be unfair not to mention the distinctive talent of Laura Harris, a student in the UVic theatre department, whose crack addict imitations were brought to life with hilarious expression.

The 30 Cent Players have been performing together since January of this year. Vardy is happy to keep the team working on sketch comedy in their new venue, The Dinner Theatre, downtown above The Noodle Box, where they perform on the third Friday of every month.

If you're in the market for a laugh, shell out a few bucks for the 30 Cent Players.



LINLEY FAULKNER PHOTO

The 30 Cent Players, including UVic theatre student Laura Harris, perform at The Dinner Theatre, Nov. 18.

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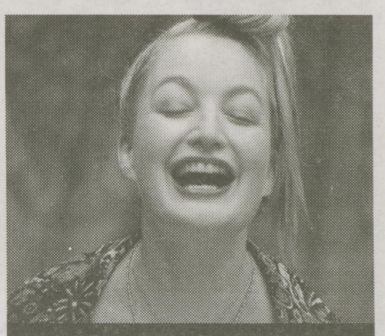

Want two tickets to see Jane Siberry on Nov. 24 at Camosun?
Come down to SUB B011 and tell us which movie used the song "It Can't Rain all the Time."

The kids' shows aren't alright

Psychedelic oddities like *The Doodlebops* usher in a new era of attention-impaired children's media

by Jessica Smith

PROVIDED PHOTO

Moe, Deedee, and Rooney Doodle are the latest "mega-hit" in children's entertainment, according to Michael Hirsh, co-creator of *The Doodlebops* and CEO of the Cookie Jar Group.

"Yesh," says Gracie, 3, with a mouthful of her fingers, she does like the Doodlebops and their music. She really likes Deedee Doodle, older sister to Moe and Rooney Doodle. She nods enthusiastically, takes her fingers out of her mouth, and smiles.

The Doodlebops, airing weekday mornings on CBC, is the newest preschool programming hit, and "will be bigger than Barney, Sharon, Lois and Bram, and Raffi," says Michael Hirsh, co-creator of *The Doodlebops* and CEO of the Cookie Jar Group, the children's entertainment conglomerate that owns *The Doodlebops*.

The show's three main characters are played by real people, dressed up and painted to resemble larger- and cheerier-than-life cartoons—Deedee Doodle is a purple keyboard and keytar player, Moe Doodle is an orange drummer and Rooney Doodle is a blue guitar-player. Their band gets up to some crazy, colourful antics in their rehearsal space and tour bus, and during the rock show that ends every episode.

The new show isn't a complete hit at the UVic Family Centre—Gracie and the other kids lose interest and toddle away several times during the half-hour show to look out the window, play with toys and eat goldfish crackers off the floor.

"It was too wild and crazy, too funky and hip-hoppy for my kids. They like Barney; songs they know and sing at home," says Jenn Holt, Gracie's mother.

Children's media and entertainment has certainly changed since *Sesame Street* and *Mister Rogers' Neighbourhood* premiered in the late 1960s. From its inception, Mister Rogers was a quiet, slowly paced show that taught children patience, respect and restraint, while fostering imagination in the "Neighbourhood of Make-Believe." Mr. Dressup, real name Ernie Coombs, got his start as a puppeteer with Mister Rogers.

In 1969, *Sesame Street* pioneered educational children's television, mixing flights of fantasy and entertainment with lessons on reading, writing, and arithmetic.

Fred Rogers passed away in 2003, Coombs in 2001, but *Sesame Street* remains among the top 10 children's shows worldwide. Yet, the other programs rounding out the top 10 have more in common with the frenetic Doodlebops than the reassuring Mr. Rogers.

All of the mothers at the Family Centre have serious concerns about letting their children watch *The Doodlebops* too often.

Sam Vatcher won't let her kids watch it again. She's afraid that if her children get used to a world of constant action and bright lights on TV, they might begin to see the regular world as dull and boring, or they might get attention deficit disorder. "It's too much for me, too, with all the colours and lights," she says.

UVic film studies instructor Brian Hendricks agrees. He's noticed that since the days when he watched children's programming, the colours have gotten brighter and the length of shots have gotten shorter.

Even 10 years ago, says Hendricks, an average shot would last six or seven seconds. In *The Doodlebops*, it's a second or less. This "peek-a-boo world" of constant stimuli and disconnected, mechanically reproduced images has a big impact, according to Hendricks, on the way we absorb information and perceive the real world.

"[Kids are] so entertained, they're so enchanted, they're so fixated on these characters and on their actions and on the colours, and on the speed, that by the time they actually get into this sterile classroom with an underpaid teacher, fluorescent lights, a blackboard—they're completely not in tune with the way education works," says Hendricks.

It's the schools that will have to change, he says, suggesting a stronger focus on media literacy that will arm kids with the ability to distinguish between education and entertainment, and content and advertisement. Children's programming won't change any time soon, according to Hendricks, because of "the fact that it's considered educational, and the fact that the kids love it. . . . It seems that nothing could be wrong with it, because everybody's happy."

The Cookie Jar Group doesn't seem to have any incentive to change their programming. Hirsh told the National Post that a "mega-hit," like he expects *The Doodlebops* to become, will generate a revenue of about $100 million by the end of its run. Less than 10 per cent of that will come from the actual broadcasting of the show—most will come from merchandising tie-ins.

Scott McCaw, chief financial officer for the Cookie Jar Group, explains that in the eyes of his company, preschool children are one of "the most compelling markets from a merchandising potential."

The idea of preschoolers as consumers is not the only reason the line between childhood and adulthood might be blurred. "Little children can become little adults [by] being exposed to adult themes and ideas," says Hendricks. "Like with this show, the characters being rock musicians would be something that would normally be much more of a teen thing than a preschool thing."

The Doodlebops are, in fact, rock stars. They're in the middle of lip-synching their way through a cross-country tour, and each episode of the show includes a live performance of their songs and many shots of dancing, cheering toddlers.

"Wow, I'm having Beatles flashbacks. Screaming fans, swooning girls—except they're five [years old]," says Jennifer Cook, a third-year visual arts student at UVic, unaware that Hirsh did intend to "echo" scenes from The Beatles' *A Hard Day's Night*.

Hirsh's vision for his show was to introduce kids to rock 'n' roll without sex and drugs, but that is lost on a group of UVic students who are curious enough about a rock band for preschoolers to watch an episode.

When a little girl on the show giggles because her hotdog has just gone flying from its bun, Cook laughs hysterically. "She's like, 'That's okay. I don't need a weenie anyways!'" says Cook. "Is there a message in there somewhere?"

"It's like *American Idol* on acid," says Russell Reilander, a fourth-year writing student. "When these guys are backstage, you know they're like, 'Where's the cocaine? Oh my God, where's my hair? Is this my hair?'"

Despite all the laughter, *The Doodlebops* isn't really a hit with the UVic students either.

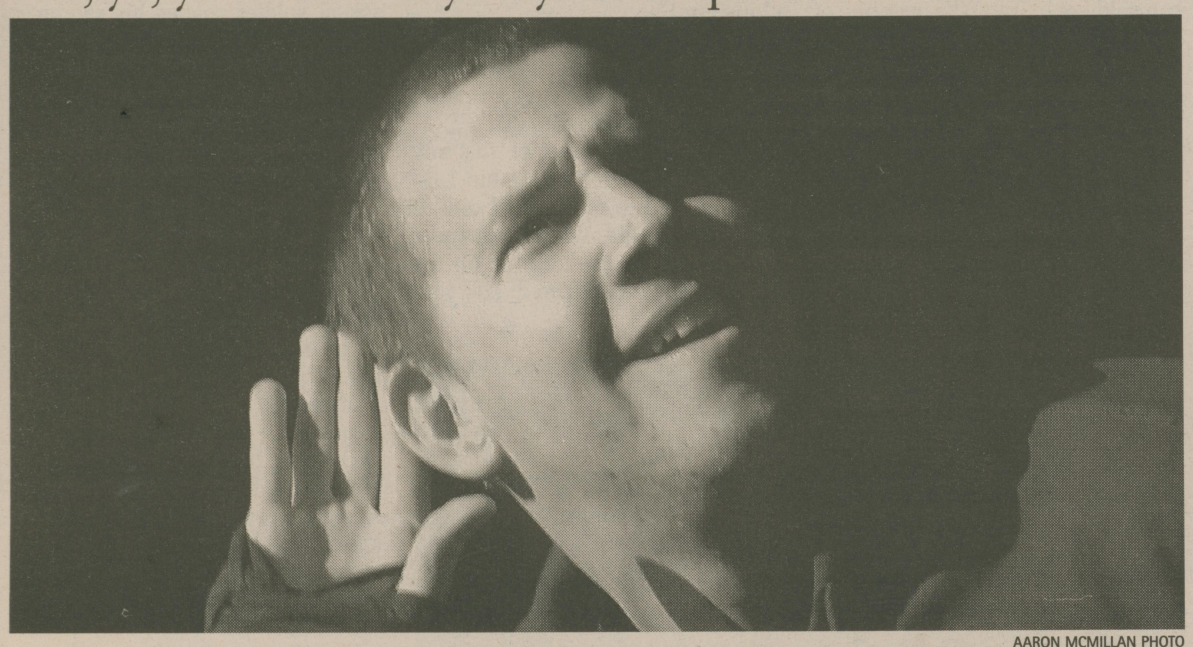
"These Dooblebats will never stand the test of time," says Reilander. "Let's just say it: they suck."

At the Family Centre, Gracie and the other toddlers wander away to play with toys as soon as *The Doodlebops* is over.

Hendricks remains wary of the current generation of kids' media.

"'Children are the living messages we send to a time we will not see,'" he says, quoting author John W. Whitehead. "That's something we might want to think about."

"Yo, yo, yo. How many of you little punks like *Pokémon*?"



AARON MCMILLAN PHOTO

Simple Plan lead singer, Pierre Bouvier, listens to the hundreds of screaming 13-year-olds while perfoming at the Save-On-Foods Memorial Centre Nov. 22.

MOVIE | CAPOTE

A cold-blooded Truman show

A character study steeped in suspense, *Capote* demystifies the curious author of *In Cold Blood*

by Lauren Schachter

In the 1960s, in the low-lit living rooms of small-town America, Truman Capote is captivating. In the title role, Philip Seymour Hoffman speaks in a nasal whine, looking beyond his audience as if reading to a packed hall of breathless fans.

Capote intended only to write a short piece for *The New Yorker* on the killings in Holcomb, Kansas, but he became obsessed with the killers and instead wrote his masterpiece, *In Cold Blood*, which pioneered the non-fiction novel genre.

Hoffman (*Owning Mahowny*, *Punch-Drunk Love*) gives a gifted and transformative performance. He is unrecognizable—his usually hulking presence is compact and prim in suits and knotted scarves.

Right away, Hoffman has us wondering more about Capote's performance than his own—with that ridiculous but mesmerizing high-pitched voice, how much of Capote is an act? Early on, Capote warns us against trusting the superficial: "Ever since I was a child, folks have thought they had me pegged because of the way I am, the way I talk. And they're always wrong."

But the film understands him. Dan Futterman's screenplay reveals just enough to make Capote the right mix of brilliant and frustrating. In conversations with his friends and fellow writers Nelle Harper Lee (Catherine Keener) and Jack Dunphy (Bruce Greenwood) we get a reality check. In some ways, they know him better than he knows himself.

Director Bennett Miller is sparing with violence—so it's chilling when it happens.

When Perry Smith (Clifton Collins Jr.) talks about what it feels like to kill, our imaginations are left to cope with the horrors he intimates, similar to Billy Bob Thornton's tale of murder in *Sling Blade*.

Such scenes are enhanced by Mychael Danna's score, which plays like a held breath. The audience hangs on every confessed word of the killer and waits for Capote to respond, while sparse piano notes string out the tension and make the silence nearly unbearable.

The film does not encourage us to blindly praise Capote. Instead, it reveals his penchant for melodrama and his vain idealization of himself and his work. He claims *In Cold Blood* will be a classic before he's written a page. But his vanities are inseparable from his brilliance. You would be unnerved if he interviewed you, but compelled nonetheless to tell him anything.

PROVIDED PHOTO

Catherine Keener, left, and Philip Seymour Hoffman inhabit the roles of Nelle Harper Lee and Truman Capote.

His drive to understand the human experience takes him farther than he expected.

Is he taking advantage of the vulnerability of the killers, exploiting them for his novel, or is he in love with them as social deviants with childhoods similar to his own? Capote never fully resolved his conflicts, and the film appropriately leaves us debating his character and intentions.

Throughout the film, we are confronted with a collision of worlds: in Capote's words, it's the "people who have every chance against people who have none." From the opening scene of the lone farmhouse against a pure white sky, to the smoky, shadowed parties that Capote attends, we are confronted with oppositions.

Capote feels like he grew up in the same house as Smith, and yet they ended up in different worlds—Capote went out the front door while Smith went out the back.

This is my rifle, this is my gun . . .

Two modern war films send a bleak message to youth, glorifying life in the Marine Corps

by Matthew Gauk

There was a period in junior high when my friends and I watched every movie about the Vietnam War we could get our hands on. And then we watched them again. And again.

We imitated the slang and mannerisms of the movies. We bought the soundtracks. We copied the handshake from *Hamburger Hill* and mimicked the words—"It don't mean nothin' man, not a thing."

These movies were decidedly anti-war. They were made in the few decades after the war ended, when veterans and the American public were trying to find some closure. But despite their attempts to dissuade with evil drill sergeants and obscene violence, all we could think of was how awesome it would be to travel and fight and fuck like any decent Hollywood soldier.

The latest batch of war movies started coming out in the late '90s. It began with Ice Cube, Marky Mark, and George Clooney finding gold bullion and Iraqi refugees in *Three Kings*. Then Ewan McGregor and Josh Hartnett captured Somali skinnies and our hearts in *Black Hawk Down*. There seems to be a mandatory 10-year waiting period for filmmakers before they can put an American battle on the big screen.

Enter *Jarhead*, an account of Private Anthony Swofford's experiences in the build-up and follow-through of Operation Desert Storm. The jarheads get reamed out in boot camp and then head to Saudi Arabia, where they languish in desert bases. After months in tents with nothing to do, Donnie Darko / Swofford (Gyllenhaal) turns inwards and against his fellow soldiers. He's saved by the long-awaited order to drive the Iraqis out of Kuwait. They wander around in the oil-slicked desert, not really knowing what they're doing. The movie ends with an anticlimactic lack of violence.

Wicked cinematography and goofy humour belie the ideas behind *Jarhead*. It's a story about the horrors of war, but in a new way. These horrors are boredom, frustration, unpleasantness, and tedium. Swofford's story of disillusionment and disappointment is balanced by an awkward camaraderie among the Marines. Being at war might be boring, but it still smacks of awesomeness.

An article in a recent issue of *Harper's* explained away all anti-war films as intrinsically pro-war, especially in the eyes of soldiers and teenagers.

"Of all the revelations in Swofford's brisk chronicle," wrote Bawrence Weschler in "Valkyries over Iraq," "one of the most startling occurred near the book's very outset, as he described how Marines on the verge of being sent into battle goosed themselves into a blissed-out state of readiness by screening videos of movies depicting earlier wars, and, in particular, battle scenes from several of the bleakest Vietnam movies of all."

PROVIDED PHOTO

A U.S. marine plays electric guitar on the grounds of one of Uday Hussein's several palaces.

Gunner Palace, a documentary released earlier this year, embodies much of these same ideas. American soldiers in Iraq take over one of Uday Hussein's palaces and host pool parties, or "Gunnerpaloozas," complete with a barbecue, a putting green, and live music. The absurdity of war adds to the appeal.

Take, for example, SPC Stuart Wilf, who spends most of his time playing heavy metal guitar solos for Iraqi interpreters. What does he like about Iraq?

"Um . . . the lovely sights (points to palace), the happy people (points to Marine walking by), the flag (points to Iraqi flag)." Thinks for a second. "I've got a gun (shows off his machine gun)."

Or take two soldiers floating around in the Gunner Palace pool, pretending to be shooting a tongue-in-cheek commercial.

"I always dreamed of this my whole life. When I was a kid I always wanted to be the first one to go to strange far-away places, meet new people, be the first kid on my block with a confirmed kill, and drink Snapple in a two-day-old swimming pool."

The *Harper's* story glosses over the real motivation for the Marines. It is so often assumed that the universal soldier makes his sacrifices for liberty, the future of mankind, the welfare of his people. But these recent movies have put a different and more appropriate spin on that old dulce et decorum est ideal, which mixes up cause and effect.

A soldier's death might contribute to the freedom of future generations, but that's an effect. The cause of his (or her) death, other than the bullet or shrapnel, is that he enlisted in the Marine Corps in the first place (of course this doesn't apply to draftees).

And why did he sign up? Well, everything he's seen since he was a child has led him to believe that the Armed Forces means adventure, killing, explosions, sex, helicopter rides, travel to exotic places, and a permanent reputation as a badass.

This new generation of war films sends the same bleak message through a new medium, but it don't mean nothin' man, not a thing.

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A holiday tradition returns to Victoria

The Nutcracker tells one tale of magic and another of road-weary dancers striving for perfection

What: The Alberta Ballet and the Victoria Symphony present *The Nutcracker*
Where: The Royal Theatre, 805 Broughton
When: Nov. 25 to 27 @ 7:30 p.m., weekend matinees at 2 p.m.
How much: $38 to $69

by Emilie Januszewski

It's that time of year again, and nothing says happy holidays like a lavish production of a well-loved balletic masterpiece.

The Nutcracker, one of the most famous ballets in the world, visits Victoria thanks to the Alberta Ballet. In collaboration with Ballet British Columbia and the Victoria Symphony, this traditional holiday event comes to life at the Royal Theatre.

According to Nicole Caron, an Alberta Ballet company member, *The Nutcracker* marks the hardest part of the season. "We do a five-city tour, with about four to five shows in each, plus dress rehearsals. We're on the road a lot," says Caron. "This year we end in Spokane, and then get to be home for Christmas. That will be nice. Last year we were in China for Christmas."

Although the dancers make their performance seem effortless, there is plenty of preparation involved.

"People don't really know how much we're working—Monday to Friday, nine to six. They think we put on the show and that's it, but no. We rehearse three to four weeks in advance, at least. It's hard, but to get there feels amazing."

PROVIDED PHOTO

Alberta Ballet members perform in costumes worth thousands.

Caron says that this ballet in particular is more technically demanding, since it has less of a neoclassical modern side and is a very pure classical ballet.

This season Caron receives the honour of dancing the parts of both the Sugar Plum Fairy and the Snow Queen, since the company members trade roles each year.

"When I turn and go into a pose, for the first few days [of rehearsal] I kept mixing them up and doing Sugar Plum in the middle of the Snow Queen," says Caron, who has since honed both roles to near-perfection.

But while her mind has adapted to the split performance, Caron's task remains a startling physical challenge.

"I know that for the lead role, the Sugar Plum Fairy, we all have to go to physiotherapy for our left calves because everything is on the left leg—all the turns. It's really demanding," says Caron. "It keeps us in shape and gets us ready for the next show, [which] is going to be a breeze after this."

All these extraordinarily in-shape performers wear meticulously crafted costumes, and Caron, as the Sugar Plum Fairy, sports one of the show's finest and most expensive.

"The tutus are quite elaborate," says Caron. "There are a lot of them in this production, and they cost around three to five thousand dollars, so they're very elaborate and expensive.

It takes I don't know how many hours of work put into them, [and] it's great to be able to wear things like that and know how much they're worth."

When asked about her favourite part of the ballet, Caron describes the party scene, for which dozens of local children appear onstage.

"They're all so excited to be in the show and all looking up at you," Caron gushes. "We usually have a little reception or something with the kids as well, and [we] sign autographs for them. It's nice to see how excited they are—it makes us excited too."

If you're attending a performance this weekend, be sure to arrive 45 minutes early, when local storyteller Jim Leard will recount the namesake tale of music, magic and family tradition.

BY THE NUMBERS

Total number of Symphony musicians: 35

Total cost of the Victoria presentation: $200,000

Total number of pointe shoes: 150

Total cost of pointe shoes: $12,000

Number of costumes: 140

Average cost per costume: $1,750

Total spent on costumes: $250,000

Cost of Sugar Plum Fairy costume: $5,000

Total spent on pyrotechnics, dry ice and floor tape: $25,000

Number of local children in the cast: 54

Number of days it takes to set up *Nutcracker* in each venue: 2

Number of rehearsal hours for *Nutcracker*: 360

BAND PROFILE | 5TH PROJEKT

Toronto band pioneers a 'cinematic' style

5th Projekt
Tales of Don Quixote
Organik Records

by Leigh Johnson

5th Projekt's 11-song EP, *Tales of Don Quixote*, invites you to sit speechless in a dark room with candles lit and heavy thoughts about your uncertain but somehow spoken-for identity.

Seriously.

According to guitarist Sködt D. McNalty, the album is "a kind of personal reaction to existence . . . it has a lot to do with who you are as an individual." In truth, the album seems more concerned with the idea that we are no longer individuals at all.

In "3ight Words," lead vocalist Tara Rice suggests rebellion against conformity: "Are you alone. . . or are you? / Save everything and save you / From one mind / In the absence, on the inside."

The lyrics of all eight songs evoke the image of a lost individual pushing through the dense fog of ruling ideologies—but seem also to suggest that there is self-empowerment in resistance.

Indeed, this resounding (but subtle) push for revolution has recently afforded the Toronto-based 5th Projekt a lot of local recognition. Nominated for a Toronto Independent Music Award for Best Alternative Artist, and featured on Sook Yin-Lee's radio show *Definitely Not the Opera* as Artist of the Week, this female-led four-piece band has—in the year or so they've been together—effectively evaded both classification and comparison.

The band's unique style has been described as "cinematic," which McNalty attributes to the "visual aspect of the music . . . people tend to comment on visions that accompany the sound—it paints a picture for them."

Those who are inspired by the notion of the suffering artist and the long-perfected *chef d'oeuvre* should, then, consider losing (or finding) themselves in the multi-dimensional sound of 5th Projekt.

Speaking to the dark art of reflection and immense powers of human creativity, the music quietly appeals to Cervantes' odd hero, Don Quixote, to recall a "thematic voyage that has just as much relevance in today's society as it did when it was penned four hundred years ago."

5th Projekt is currently responding to its growing popularity by recording a full-length album (set for release in January 2006), which will include new and improved versions of the original EP and an extension of the Don Quixote allegory.

"That whole first album is pretty much just a snapshot of us live," says McNalty.

"We originally released two three-song EPs, just for ourselves and a couple of friends, and people really liked it and wanted to get it all on one album. It was really nice to put it all together."

Regarding the uncanny thematic coherence of all eight tracks, the band confirms that "right from the beginning, we sort of had an idea where we wanted to go."

"It's sort of a whole holistic thing," adds Rice, echoing the band's website, which describes the music as drawing upon the elements of "mind, body and soul."

Interested parties can sample *Tales of Don Quixote* by checking out the band's website, www.5th-projekt.com, as they won't be touring the West Coast until the latter half of 2006.

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MOVIE | HARRY POTTER & THE GOBLET OF FIRE

PROVIDED PHOTO

Fourth *Potter* the strongest link

by Kim Armstrong

Following up Alfonso Cuarón's angst-ridden, artsy *Prisoner of Azkaban*, in which Harry and his friends get emotional in street clothes, director Mike Newell's adaptation of *Harry Potter and the Goblet of Fire* is a return to a simpler, schoolier Hogwarts. No more anguished glances and awkward poignant moments. The magic is back.

Given the previous *Harry Potter* films' sub-par performances, I confess to a slight feeling of leeriness on my excursion to SilverCity for the midnight showing of this latest installment in the HP saga. I needn't have worried.

The best Potter adaptation to date, the film played to a full house, and the closing credits rolled to a round of audience applause—not, I should note, because they were glad it was finally over, but in appreciation of a rollicking good time.

Goblet of Fire still falls far short of the book itself, as the screenplay is pared down to essentials so bare they should be arrested for indecency in order to squeeze the film into a more manageable time frame. For the hardcore fan, this might be tough to take, given that we must bid farewell to Ludo Bagman, Winky the House Elf and Hogsmeade Village, among others. But despite the cuts, the film is solid entertainment all the way through.

Rupert Grint as Ron Weasley is superb as always, and Daniel Radcliffe (Potter) is finally learning how to act. Most disconcerting, though, is the way that Hermione (Emma Watson) has suddenly become hot.

New additions to the cast include Brendan Gleeson, who takes the stage, figuratively speaking, as Hogwarts' new Defense Against the Dark Arts teacher, Professor Alastor "Mad-eye" Moody, and gives a fantastic performance despite a fairly obvious make-up job; and Miranda Richardson as muck-raking (and creating) journalist Rita Skeeter, who gets far less screen time than she deserves.

There are a few notes of discord in this otherwise enjoyable production—first, and sadly, Albus Dumbledore.

Rather than the serene, unflappable font of wisdom we all know and love, Michael Gambon's Dumbledore, is, as the film progresses, more and more a frantic, angry old man barely keeping up with unfolding events. At one point, he actually loses his temper and yells. It is painful to watch.

Second, despite a thoroughly creepy Lord Voldemort, played by Ralph Fiennes, the film is simply not dark enough.

The first third of the book, the set-up for all ensuing dastardly deeds, is skimmed in the first five minutes of the movie, and subsequent scenes centre on the Triwizard Tournament's three tasks.

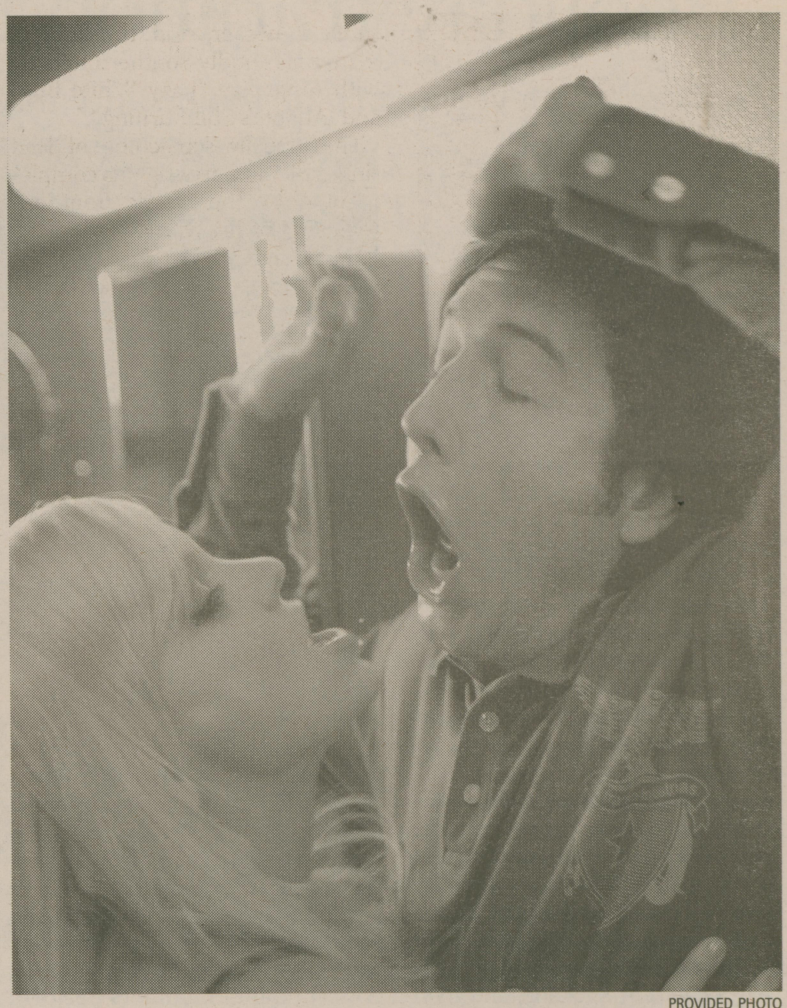
Therefore, what should be a climactic and emotionally wrenching ending merely gives the audience a mild sense of "meh."

Third and finally, the crowning bad moment of *Goblet of Fire* falls right at the end. As Harry and his friends are trooping out of Hogwarts to catch the train that will take them back to a summer in the "real" world, Hermione suddenly stops, turns to Harry, and says dramatically, "Everything is going to change now, isn't it?" To which Harry eloquently replies, "Yes." Cue credits.

Seriously—it's cheesier than a mozzarella factory.

Despite its flaws, *Goblet of Fire* is a worthwhile movie. Anyone who has seen the previous Potter films will enjoy this fourth and best chapter in the series, and those who haven't will be rewarded with a pleasing and accessible distillation of the Harry Potter mythos.

MOVIE | JUST FRIENDS



PROVIDED PHOTO

Anna Faris and Chris Marquette get up close and personal.

Just Friends: just shit

by Briony Smith

Assemble a top-notch cast of F-list actors—headed by their king, the sadly British Columbian Ryan Reynolds—and toss in a bunch of gay jokes, endless violence, repellent characters, and *Airplane!*'s Julie Hagerty and you've got Just Friends, possibly the worst movie of the year.

To let you know the lay of the land, much of the film's humour is derived from a constant barrage of gay jokes. Reynolds is berated over and over by his little brother for being a "homo" and a "pussy," while Reynolds concocts a scheme to be "the biggest pussy [Jamie (Amy Smart) has] ever seen" because he thinks that chicks dig "sensitive" guys. While attending a screening of *The Notebook*, he becomes disgusted with himself, groaning, "This is *so gay*!" Cue the smiling gay couple turning around to leer at him.

In addition to the frolicsome abundance of fag jokes, someone gets assaulted every minute or two. This supposed romantic comedy contains broken teeth, body-checked children, tasered balls, punched crotches, sibling beat-downs, a fight in a church, slapping, snowballs being thrown at strangers, and the complete, fiery destruction of someone's ornate Christmas house display. Violence can be funny, yes . . . when used sparingly and with more context than "someone hasn't been tasered in a while."

Eventually you'll relish when the characters come to bodily harm because maybe it will kill the monsters—none of these characters are sympathetic or even likeable.

The romantic comedy isn't exactly the genre for gritty realism, but the audience should enjoy spending an hour and a half with the characters, not pitying them.

The script lacks any sense of what real people are like, and the ones that made it into this movie are all dumb and proud of it. Even the dream girl, Jamie, is almost 30 and living at home, and seems receptive to Reynolds' big "poignant" speech at the end of the movie where he pleads with her to "have babies" with him.

But, director Roger Kumble, *Cruel Intentions* and *The Sweetest Thing* alumnus, knows what his audience likes.

At the screening I attended, people were belly-laughing through the entire film.

Kumble has thought of everything, even removing any instances of the word "fuck" (Reynolds uses the term "effed up," and the film cuts away just before he says it) in a bid to secure a PG-13 rating and allow as many stupid teenagers, its key demographic, I guess, into the theatres.

After the film, I exclaimed to an acquaintance, "What a piece of shit!" A friend of his, one of the masses who had been chortling along during each punch to the balls, and each use of "pussy" and "homo" as a put-down, cried, "What's your damage? Do you hate yourself?"

"No," I said, using *Pretty in Pink*'s immortal words, "I have taste."

If you do, too, stay away from this movie and seek out a real comedy. It doesn't have to be tasteful, but it should be funny, and have enough heart to let you laugh *with* the characters, not point and laugh *at* them.

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CD | NASHVILLE PUSSY

Nashville Pussy
Get Some!
Spitfire

by Matthew Gauk

I first heard Nashville Pussy in a strip joint, when a dancer went through her routine to the delightfully catchy "Piece of Ass." The foursome from Georgia's latest release, *Get Some!*, pretty much stays true to this first impression.

Once you get past the visuals of the CD itself, replete with cartoon drawings of near-naked female band members and over-the-top sex, the music is as solid as ever. They make no bones about their roots, however, and the subject matter is proudly Southern hillbilly with songs like "Lazy White Boy" and "Atlanta's Still Burning."

The gravelly screeching of lead singer Blaine Cartwright is complemented by the classic Southern rock riffs of his wife, Ruyter Suys. "Good Night for a Heart Attack" will get your mullet swinging like A.C. Slater, and you can (re)live the '80s in pure trailer-park style with "Hate and Whisky." The Fubar-ish gimmick doesn't wear off.

Where the band drops the ball is on a number of tracks that are frustratingly simple and repetitive. Take, for example, the chorus of "Come On, Come On"—"Come on, come on, come on, fuck yeah, come on, come on, come on."

Get Some! is lacking the wicked redneck wit seen on previous Nashville Pussy albums. Just because you're singing about beer and pussy doesn't mean you can't put a little effort into it.

But if Nashville Pussy keeps putting out records like this one, their music will be playing in Hell's Angels clubhouses and peeler bars for years to come.

CD | REV RUN

Rev Run
Distortion
Def Jam/ Russell Simmons Music Group

by Graham Stark

"Once again my friend, it's the Reverend, the first platinum status rap president."

Oh yes, Rev Run has returned, and he hasn't lost a thing.

His name may not instantly ring a bell—it is his first solo album after all—but you've definitely heard of his legendary former rap group, Run DMC, the artists responsible for spinning rap with rock and bringing hip hop to the mainstream.

MC's Joseph "Run" Simmons and Darryl "DMC" McDaniels, with DJ Jason "Jam Master Jay" Mizell, were constantly breaking new ground in the world of rap, with the first rap video played on MTV, the first rap album to go gold, and the first rap album to make the top ten on the pop charts, just to name a few milestones. However, with the tragic shooting of Jam Master Jay in 2002, the group is officially no more.

Twenty-two years after the band's first single, Run—now an ordained reverend—has released *Distortion,* an old-school throwback to the group's heyday.

There's no better way to describe the album than that—old school. It's Run DMC reborn. All the catchy tracks feature clean, modern production and sampling, and the sound is so retro, it's as if time travel was somehow involved with the album's creation.

The only downside to *Distortion:* it's way too short, almost impossibly short, at only 23 minutes. Still, every track feels complete, and there's something to be said for being concise.

Run DMC once recorded a duet with Aerosmith, but unlike Steven Tyler, Rev Run's music still rocks 20 years later.

CD | THE DEADLY SNAKES

The Deadly Snakes
Porcella
Paper Bag Records

by Jessica Smith

It sounds like The Deadly Snakes have been shopping at a thrift store—they've tried on every musical style from the last 50 years that suits them and created an album that's sexy, kitsch, classic and frightening.

Everyone who hears *Porcella* says it reminds them of something different. The website for The Snakes' U.S. and international label, In The Red, lists the album's disparate influences as: the Zombies, The Kinks, Love, Captain Beefheart, '60s gospel, Nico, Leonard Cohen, and Nick Cave and the Bad Seeds. By paying tribute to a variety of sounds and innovatively combining them (instead of just blatantly ripping off a successful band and becoming some more post-Strokes garage fetishists) they've managed to wear their influences on their sleeves without sounding unoriginal.

The Deadly Snakes have come a long way from their garage rock roots. The high energy and skilled delivery remain, but now the melodies are clearer and soar higher, aided by a string section and higher fidelity. There are a few straight-ahead rock songs on *Porcella,* like "Sissy Blues" and "Work," that will further their reputation for incredible live shows, but the best songs are taking the band in a new direction—weirder.

Porcella's single, "Gore Veil," is a morbid and glorious example. "I could see my mortality/ I could see it stare back at me/ I could see him point and laugh at me," sings Age of Danger with a slight speech impediment. If you like picking out influences, you might notice Elmer Fudd in the vocals, T.S. Eliot in the lyrics, and Neutral Milk Hotel in the horns.

Playing "name that influence" can be a lot fun, but it gets tired after awhile. Fortunately, there's enough ingenuity, energy and passion in *Porcella* to keep you listening after the game is over.

HIP-HOP/RAP COLUMN | BEATS & RHYMES

PROVIDED PHOTO

From left, The Lox's Jadakiss, Sheek, and Styles.

by Ty Lemmon

Welcome back to Beats & Rhymes, the most respected column in Western Canada.

This week we shall focus on an influential New York quartet known as the mighty D-Block.

Consisting of Jadakiss, Styles P and Sheek Louch, the Lox were a legendary Yonkers trio who experienced success with both Bad Boy and Ruff Ryders, and held their own on tracks with heavyweights like Big, Jay and DMX. A few years ago, they founded their own D-Block imprint, which coincided with the signing of a relatively unknown teenager named J-Hood.

While the group has yet to release a major label debut, the four members have dominated the New York mix-tape scene for longer than a little bit, and three of the four are readying winter albums as soloists. First up is the sophomore disc from Sheek Louch, the hardest of the four yet clearly the most inept, lyrically speaking, anyway. Sheek's *After Taxes* dropped this week, propelled by a lukewarm first single backed by notable guest appearances from The Game, Fab, and Beans.

While Sheek will be satisfied with a couple hundred thou' in sales, the group surely has greater ambition for Styles P's long-awaited sophomore LP, *Time is Money.* The album was pushed back following the disgraceful blackballing of his "I'm Black" single, which originally had P anticipating a possible platinum plaque. Styles is tight-lipped regarding the album, but it will feature a Fitty diss and should be quite solid if his recent mix-tape work is any indication.

Expect the Ghost to rack up a gold plaque and build on the critical success of his debut, *A Gangster and a Gentleman.*

J-Hood has seen his highly sought after debut, *Tales from the Hood,* postponed numerous times, but a strong underground single could see the album finally released around Christmas. I suggest it be released sooner rather than later, as distinguished rap-heads are losing respect for the teenager following his muteness throughout the G-Unit war and his failure to produce a single in three years.

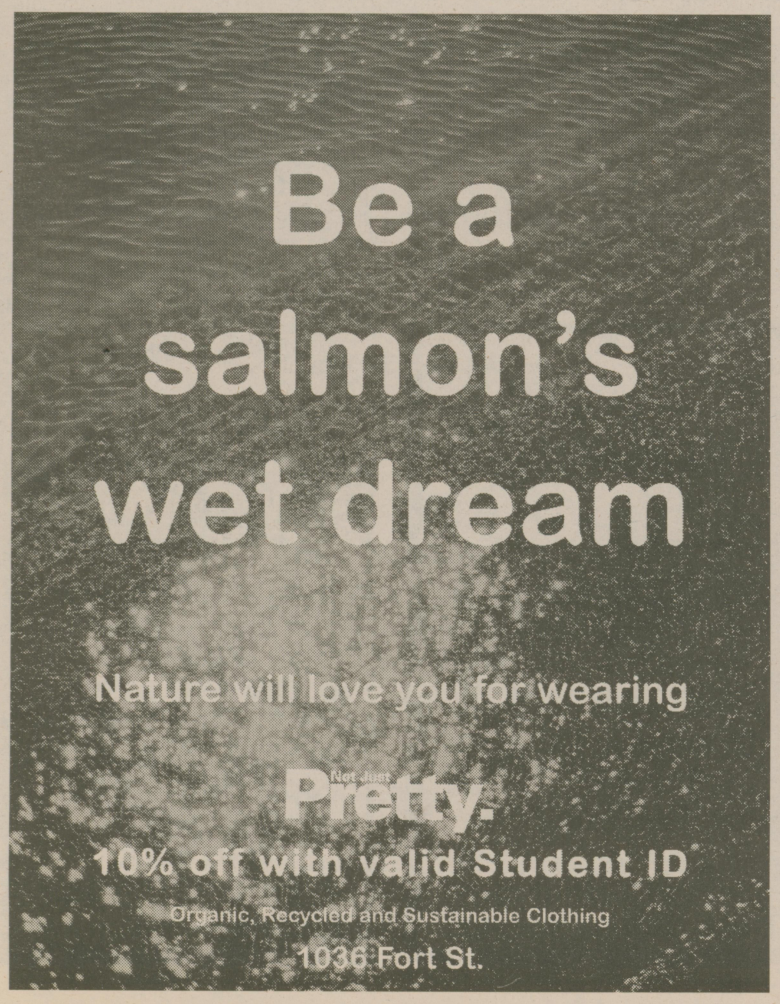
While the Lox plug away, another influential West Coast group is retiring in a sad yet perhaps timely fashion.

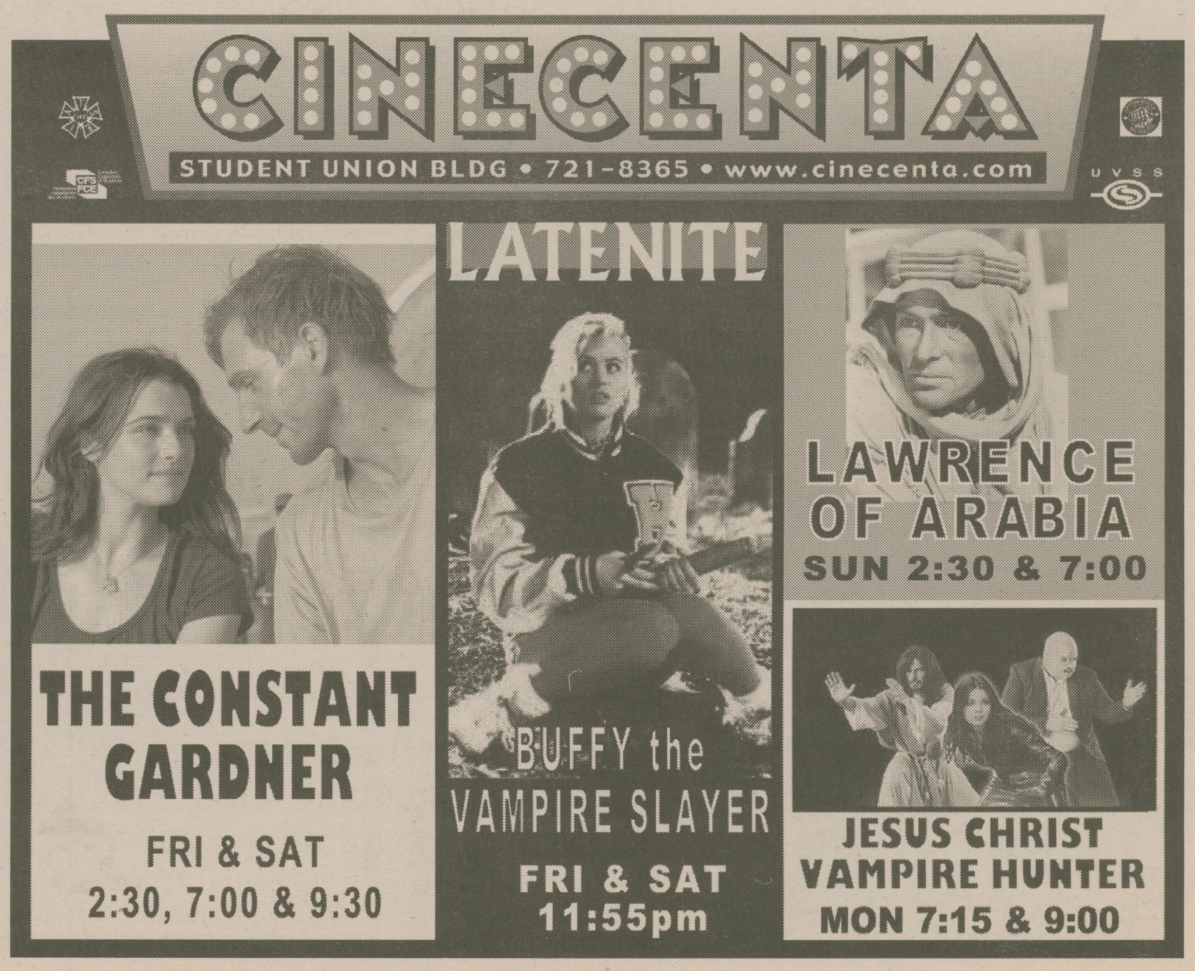
Tha Liks (formerly Tha Alkoholiks) will release their final group album, *Firewater,* this February, and have planned a reunion tour that will probably hit Victoria.

This week, the columnist's columnist tosses a weak two karats out of five to Jermaine Dupri's *Young, Fly, and Flashy* compilation. This was a complete disgrace that highlighted a half-dozen awful southern MCs who we will probably never hear from again, thank Jesus. I laugh at the thought of awarding this thing the coveted 5/5 diamond status. Step your godforsaken rap game up, So So Def.

That's all I got. A big shout out to the Bandits . . . keep running the show.

Fanmail: tylemmon@uvic.ca





Young stars shoot for varsity team

Women's field hockey squad trains and mentors young players

by Micah Luxen

Vikes field hockey involves much more than blood, sweat and tears. Players are expected to be role models as well.

Every Sunday from September to March, the Vikes women's field hockey team meets with the Rising Stars, a group of 45 female players aged 10 to 18 who, one day, might look to play at the varsity level.

Athletes from school teams and the Victoria Junior League are invited to join the university players who model skills, run drills and show the aspiring varsity stars what it takes to rise in the sport.

"It's a huge benefit to have these . . . really good role models for the younger athletes," said Debbie Secco, who brings her 11-year-old daughter to play with the Vikes. "The girls are keen and it's nice to work with kids that are keen."

Veteran player Ali Lee says the younger players are able to imagine playing at a highly competitive level.

"Girls in high school and junior high look up to us because they see themselves in our positions down the road," she said. "As a Victoria girl, I know—it's all about playing for your local university and aspiring to be like them. As a kid, it was always fun to work with the [university] girls themselves. Sure, getting to meet the coach is fun, but the players are the best form of inspiration and make the kids interested and keen to learn and focus on the skills presented."

Many young players hope to play for the Vikes at one point and it's key for them to get pointers from the coaches now. Jo Hull-Sike drives 90 minutes from Ladysmith so her pre-teen daughter can consider a future in the sport.

"This is the only program like this on the Island," said Hull-Sike. "I hope that it will help her attain her goal of playing for university."

Player Maddie Secco, 11, adds that the Vikes offer technical advice and serve as an inspirational example.

"It's really fun playing with the Vikes because they're skilled and can teach you new things," she said.

Now in its second year, the Rising Stars lets the Vikes practice basic skills as well as giving them the chance to see the game through the eyes of a coach. Each week, team coaches Lynne Beecroft and Krista Thompson design the drills and activities, and the Vikes work the kids through practice sets and skill circuits.

AARON MCMILLAN PHOTO

Vikes field hockey players watch on as the Rising Stars run drills Nov. 20 on UVic's artificial turf fields.

After the drills, the players scrimmage and teams of about seven face off on half-sized fields for a game or competitive exercise.

Rising Stars learn more than just game technique, and Beecroft says the young athletes try Pilates, core stability exercises, and speed and agility drills.

In the 1880s field hockey gained popularity and was dubiously considered the only team sport suited for women. The first all-female club formed in England in 1887, according to the U.S. field hockey association, and the sport crossed the Atlantic in 1901 when a teacher introduced it to a group at Harvard. At that time, the skirt reached mid-calf.

"I think the skirt is classy looking and sort of deceiving," said Lee. "Just because we're wearing a skirt doesn't mean we are dainty and hold back."

"Now the skirts are shorter than most shorts worn by other females in other sports," said Beecroft. And field hockey, an Olympic sport for women since 1980, is no longer the only suitable athletic pursuit for women.

The sport grew because it was competitive, social and skill testing. "The field hockey community certainly is a world of its own," said Beecroft, the two-time Canada West coach of the year who has led the Vikes to 10 CIS championship titles.

"Everyone on the Island that plays field hockey knows everyone else on the Island that plays field hockey," she said. "It's neat to see that some of the girls that were at Rising Stars last year are now a part of the Vikes."

Ali Lee tops country with national MVP nod

Coach supports and encourages CIS field hockey player of the year, but says drive must come from athlete

by Megan Stewart

With more hardware, awards and national team appearances than any of her Vike teammates, Ali Lee faces her future like it's a breakaway sprint on an empty net.

Vikes field hockey coach Lynne Beecroft said Lee will make a valued addition to any roster and will improve her teammates.

"She is very gifted," said Beecroft. "It's my job to get her to that higher level. But you cannot push a person somewhere they don't want to go. Sometimes as a coach, you want it for athletes. I want it for Ali, but I can't give it to her."

Last season Lee earned the Canadian Interuniversity Sport (CIS) award for female rookie of the year. She also garnered the same nod at UVic. Now in her second year of varsity play, she leads the Vikes as a co-captain. Earlier this month, CIS named her the Canadian female field hockey player of the year.

Lee brings tenacity and guts to the field, and despite being younger than some first-year players, she has fallen naturally into the role of a leader. She says field hockey has taught her composure, but Lee balances a state of mental calm with fierce play-busting skills and on-field aggression.

Lee isn't shy about being vocal during a game and directing her teammates for the benefit of the entire defensive line.

"It's not a cocky thing, telling them what to do," said Lee, whose skills are certainly not limited to on-field direction. "I'm strong on possession and keeping the ball out of the net."

"She makes tackles where other players can only hope to make tackles," said Beecroft. If defending comes down to timing—when to shift, when to check, when to fall back—Beecroft says Lee has shown her skills are finely tuned to the second. In a game during the third Canada West tournament this October, Lee stopped a streaking UBC T-Bird from a breakaway shot with a diving tackle that knocked away the ball.

"The forward . . . had beaten everybody for a line to the goal. Ali took it upon herself to make the tackle. It was very, very, very brave and you have to have incredible timing."

Lee, also a member of the Canadian junior national team, joined the elite squad this September for the junior World Cup in Chile and missed the Vikes' first three games of the season. In her absence, UVic went 0–2–1 but improved to 3–3–3 after her return.

"I came back to the [Vikes] knowing I'd be a stronger player," said Lee. "I don't think that I, as one player, do it all, but the team's confidence and work ethic can increase with someone like me around. I think they can take risks when I'm back there."

The MVP nod came after the Vikes failed to advance to the CIS championships for the first time in Beecroft's 22-year tenure as coach. At the qualifying tournament Lee was sick and her condition impacted the whole team. Beecroft, a national team player from 1977 to 1985, says a team needs leaders, but cannot come to depend exclusively on one person for motivation and sustenance.

MEGAN STEWART PHOTO

Ali Lee pokes the ball from a UBC player Oct. 14 in Duncan.

"Because [Lee] wasn't able to do what she had done before, the rest of the kids didn't know what to do," she said. "It reconfirmed that you never want to rely on only one athlete, and in this case we relied on Ali. If you use all your players to their full ability, that team complement is what wins games."

A second-year science student, Lee wants to pursue biochemistry or mircobiology. She's not sure what will follow her degree, but she says she is at UVic as a student first and as an athlete second. She won't say if she aspires to play for the senior national team, but knows that goal will demand much of her.

"When you work hard it pays off," she said. "I've had to sit on the bench for periods because I didn't stand out anymore and I had to work hard to earn my spot."

Beecroft says Lee will play at any level if she's able to put in the time and maintain the drive. But her advice is unwavering. "I keep telling her that you can always go to school, but you won't always be able to play for your country.

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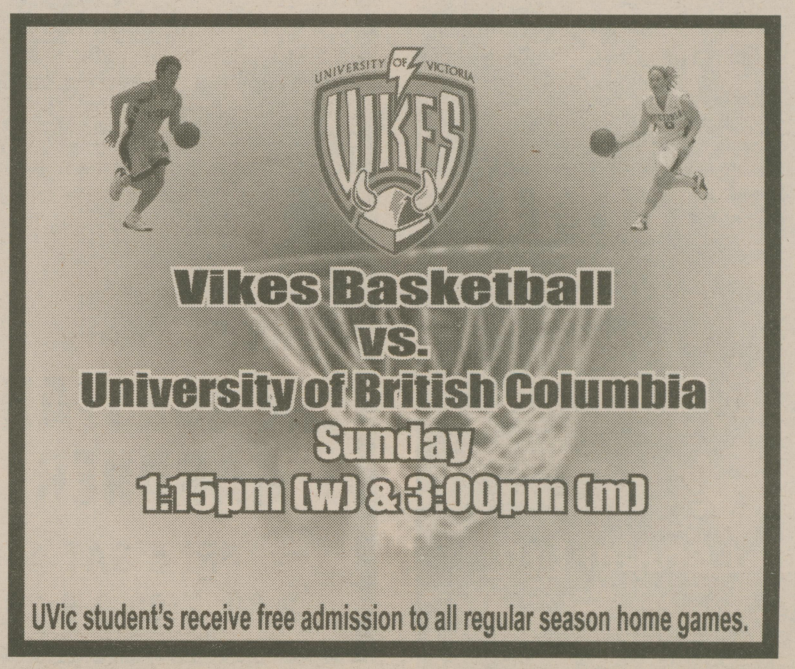

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VIKES ScoreBoard

Men's basketball

Vikes 84–Wesmen 55

UVic shamed the University of Winnipeg Wesmen in Manitoba Nov. 18 with a 29-point victory.

The Vikes enjoyed a solid 44–24 lead at the half. Rookie **Jacob Doerksen** lead scoring at the break with six baskets and **Chris Trumpy** led in assists with seven helpers.

Doerksen 23 points, five boards, 11 of 12 from the line; **Graeme Bollinger** and **Mitch Gudgeon** 10 points, five boards; **Trumpy** nine assists.

Vikes 75–Wesmen 61

Doerksen continued his scoring streak in the second match against the University of Winnipeg Wesmen to mark a two-game contribution of 47 points.

The Vikes were up 38–35 at the half but ran away with the game after the break to win by 14 points.

Doerksen 24 points, five boards; **Brandon Ellis** 13 points, five boards, **Trumpy** eight points, six assists.

Vikes record: 5–1
Wesmen record: 3–5

Women's basketball

Vikes 54–Wesmen 55

After an uphill battle Nov. 18 in Manitoba, UVic lost a nail-bitter of a game—their first loss of the regular season—to the University of Winnipeg Wesmen.

The Vikes were down 30–17 at the half and went 20 points down early in the second. With less than a minute on the clock, they were within three points and took a timeout. The Vikes scored, but **Jamie Bell**'s layup left them one point shy of a tie.

Janet Hatfield 11 boards, nine points; **Vanessa Forstbauer** 13 points; **Beckie MacDonald** 13 points. UVic had 40 team rebounds.

Vikes 41–Wesmen 56

It was a close match until second half between the Vikes and the Wesmen. The Wesmen led 21–20 at the break but stretched out a 15-point lead to win 56–41.

Bell 13 points, seven boards; **Lindsay Hewson** seven points, five boards.

Vikes record: 4–2
Wesmen record: 7–1

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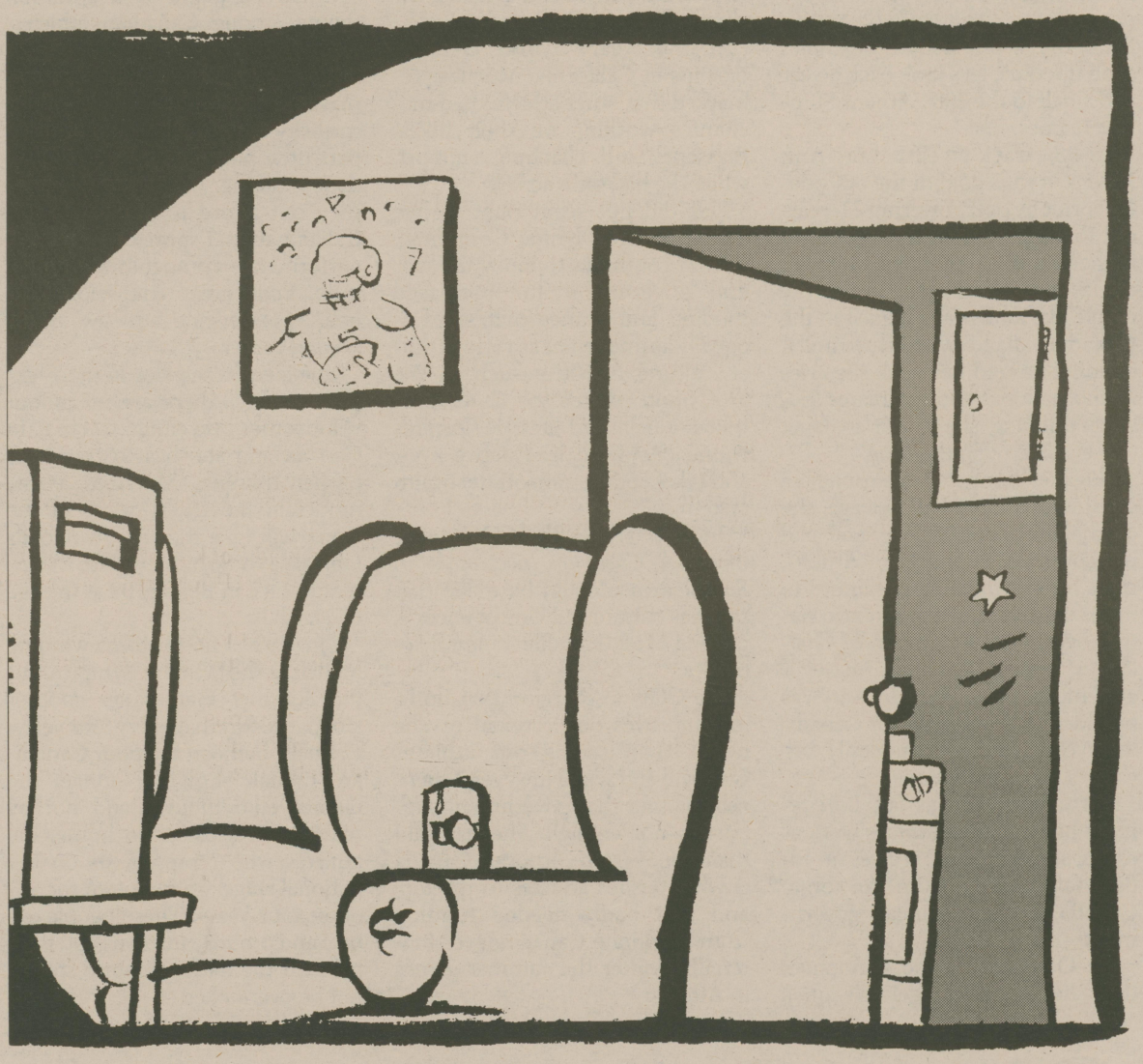
Domestic violence on game day

Experts find link between increased rates of domestic violence and major sporting events

by Amanda-Marie Quintino
The Eyeopener



PROVIDED PHOTO

A Ryerson professor says the patriarchal nature of sport may contribute to rates of domestic violence.

TORONTO (CUP) — While Canadian Football League fans stock up on munchies and arrange parties, women's shelters in the Greater Toronto Area are preparing for an increase of abused women walking through their doors.

Studies indicate domestic abuse spikes during major sporting events. For academics such as Ryerson University's Vappu Tyyskä, the connections show a troubling trend.

"The studies that I do know about and the reports from different women's shelters, and so on, show that there are peak times in the use of shelters and it tends to be major competitive male sports that have been noted for shelters going on high alert," said Tyyskä, who teaches a course on violence and the family.

"Any violence that's presented in media goes towards someone justifying and normalizing violence."

Studies such as Sport and Media and Domestic Violence, completed by the University of Windsor in 1999, support her claims.

Joan White, director of housing and support for the Young Women's Christian Association (YWCA) of Toronto, stresses the need for public support on this issue.

"There is a major connection [between] sporting events and domestic abuse," she said. "It's certainly something that we've heard over the years and there's lots of good reason to believe that that's the case."

Jenny Robinson, director of advocacy and national initiative for YWCA Canada, says anything that normalizes violence contributes to violence against women.

"Anywhere where we have situations where men or women see violence as normal—on the hockey ice or on the football field—it tells us that violence is okay," Robinson said.

"We do have anecdotal evidence from our shelters saying that women are being abused after major sporting events."

Robinson stresses the importance of awareness and action with regards to matters of domestic violence.

"There's a need to understand the issue more completely, which includes examining media and sports and how they affect the incidence of violence.

"But more importantly, it's about not just doing studies, but actually taking action."

Alexis Redmond, director of communications for the Canadian Football League (CFL), said the league doesn't have any programs tailored to curb domestic abuse.

"Specifically, the CFL doesn't have any programs that target awareness around [violence against women] or any other type of abuse," Redmond said. "I don't think there's a reason for it one way or another. We don't currently have a program that's tailored to that topic, that's all."

Statements like this upset Chrislyn Ramsubick, a discrimination and harassment prevention officer at Ryerson, who stresses the importance of public information campaigns.

"Advertisements that would be geared towards getting the message across—that [women] don't have to take this—would be very effective," Ramsubick said.

Lorna Kozmik, domestic violence co-ordinator for Toronto Police Services, says intervention is necessary in many reported cases of violence.

"As long as we have reasonable grounds to believe a criminal offense has been committed, then we react accordingly," Kozmik said. "The important thing is to identify the risk and realize that with something like sports, alcohol is one of the main precursors."

Tyyskä says violence stems from larger issues than alcohol, saying gender issues and patriarchal beliefs do more to propagate abuse.

She argues that, although not all men abuse all women, men more readily accept and buy into patriarchal ideas about gender roles.

"One of the responsibilities [of sporting organizations] is to make sure the sport itself is violence-free and then that will encourage the notion that the violence . . . is confined to the actual sport, and doesn't then get spilled over onto the environment of the general public."

"It starts with the way we socialize our male children," Ramsubick said. "It's also a problem of power because they're socialized to think that . . . being masculine, being bigger and stronger is regarded as respectable even though it's not, in reality.

"When we hear a lack of commitment, like the unwillingness to create campaigns from the CFL, it contributes to the problem rather than remedies it," Robinson added.

Tyyskä believes the public has a responsibility to address issues of social dysfunction—domestic abuse in connection with major sporting events is one of them.

"This whole hierarchical structure in sports and this whole idea of male loyalty to one another, it goes towards encouraging [abusive behaviour].

"If you have a society that's built on power, inequalities between women and men, then any sort of activity that encourages male bonding and aggression is likely to have the spill-over effect towards women."

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COMMENT | FUNDING

Canadian sport worthy of corporate backing

The Canadian Olympic Committee says that high-calibre athletes contribute to national pride

by Gavin Day

With the 2006 Winter Olympics soon upon us, let's look back a year and a half to the 2004 Athens Summer Games.

At 38, track cyclist Lori-Ann Muenzer wins gold in the 500-meter sprint by overpowering 21-year-old Russian Tamilla Abassova 2–0 in the best-of-three series. Muenzer circles the velodrome, kisses the maple leaf and wraps herself in the Canadian flag. With the medal handing around her neck she cries as the national anthem blares, despite thinking she could make it dry-eyed through the song.

Muenzer competed against a field of athletes almost half her age, she used a borrowed bicycle, and had no coaching support in Athens, since her coach could not afford to make the trip. But the Ontario native overcame a number of challenges to win Canada's first-ever gold medal in cycling. Her win was heralded as a landmark for Canadian cycling and she suddenly became a household name.

Fast forward to this fall. Lori returns home, and continues work as a legal secretary, but receives no additional funding from corporate Canada or the Canadian government.

On October 25, she announces that she can no longer live on a shoestring budget and is taking the year off from cycling.

At this year's world championships in California, Muenzer remarked that other athletes had mechanics working on their bikes, masseurs and coaching support, while she had only herself.

This did not seem right to her. The Canadian Olympic Committee (COC) continues to lobby the federal government for increased funding and argues that sport is equally as important as various other cultural activities such as the arts. Sport, writes the COC, promotes a balanced lifestyle, inspires young people to lead active lives, and takes some strain off the health system.

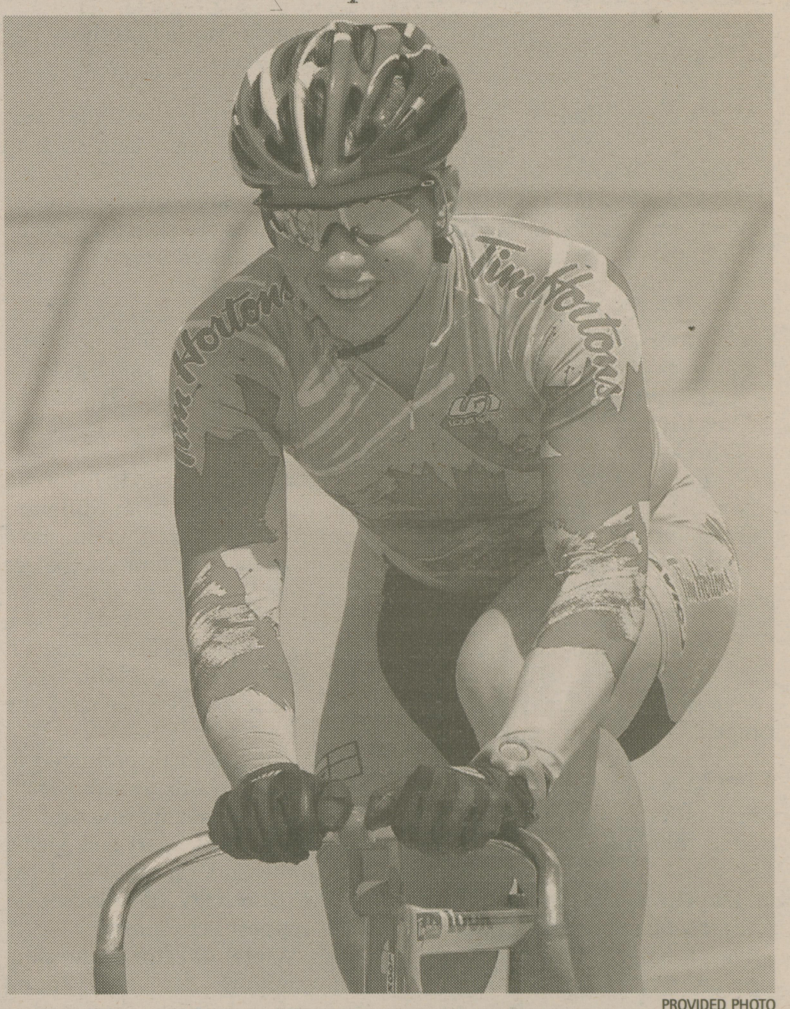
"In fact," argues the COC document, *A Case for Investment in Sport*, "a case could be made that sport as culture is the most encompassing of all Canadian cultural activities.

The COC also argues that nothing improves our national psyche better than seeing our athletes compete and win. However, Muenzer has said that government support is not enough. She has said that money from corporate Canada is what pushes athletes to the top, and that badly needed funding from corporate Canada never materialized after the summer games in Athens.

Muenzer's plight is a common theme among Canadian athletes. While Olympic athletes around the world receive enough money to make sport their full-time job, the majority of Canadian athletes are part-time players who supplement their training with work so that they can afford to train. At Australia's national sport centre, high-performance competitors live and train, and career counselors also help ease retiring athletes into a second career.

Muenzer's discipline is more expensive since there are no indoor velodromes (cycling tracks) in Canada and she has to travel for proper training. Muenzer, a role model in the truest sense of the word, will take the year to refocus (and save some money) with the intent to race in Beijing '08 at the age of 42.

Canada has no problem winning medals at the Winter Olympics, but the Summer Games are another story. It seems that every four years, Canucks bemoan the poor Canadian medal showing. Once the Games end, though, and hockey season starts closer to home, the athletes who represent us on the national stage are forgotten for another four years. These people are true and proud Canadians and their place in the national fabric should not be overlooked.



PROVIDED PHOTO

Lori-Ann Muenzer won Canada's first-ever Olympic gold medal in cycling at the Summer Games in Athens.

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The BC Cancer Agency - Vancouver Island Centre is currently recruiting volunteers for Patient Support positions and for their busy TeaLC Café. Shifts are 3 and 4 hour, once a week. If you are interested in volunteering in this rewarding environment and are available to help out during a weekday, please contact Volunteer Services at 519-5500 ext 3747.

ON CAMPUS

Sustainable Universities: PAPER Issues at UVic. Concerned about paper use on campus? Share ideas and learn from panelists. We will be exploring the university as a place for developing sustainability. **Friday, Nov. 25 2:30 – 3:30 p.m.** Room 110, Harry Hickman Bldg. UVic Sustainability Project uvsp@uvic.ca

Join the UVic Bicycle Users Committee on a fun ride downtown, Saturday, Nov 26, 10:30 a.m. Meet at McPherson Library fountain. More info at web.uvic.ca/uvbikes

C. G. Jung Society of Victoria presents—Big Fish: a film about how a father and a son meet through the myths the father tells about himself John Betts, psychologist, will lead a discussion about the film. Fri., Dec. 2, 2005, 7:00-9:45 p.m. University of Victoria David Strong Bldg. room C-116. Members $10, Full-time Students $5, Non-members $15 For info. phone 686-7702.

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MADD Canada's Red Ribbon Campaign (Mothers Against Drunk Driving) During the months of November and December, MADD Victoria and Area Chapter will be looking for your support and loose change. Red Ribbon boxes will be placed in various retail outlets and specific events will be held in and around Victoria Displaying a red ribbon is a way to remind ourselves, and others, not to drive while impaired. It is also a way to honor victims who have been injured or killed as a result of an impaired driving crash.Please, support this worthy cause and "Tie One On for Safety."

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HEY YOU

Smell my finger, the scent that lingers.

Not everyone is a brilliant as you hope your teaching is, Professor N. You need to reconsider your Ivy League standards. Nobody will love Dick Diver as much as you. He's a bum.

Meet me in Constantinople and we'll run away to Christiana.

Stephen, remember that story you told about an alpaca sandwhich and the subsequent poo attack in Peru? I need you to describe your anquish once again so I can capture the feeling for an expressionist Art 100 assignment.

Mario Party--release your hold on my brain!

I am sleeping with the creator of the Noam Chomsky comic, but shhhh! It's a secret.

It's no secret.

I'm sleeping with a beefy seismic physicist.

Hey you! I saw you sleeping alone outside the student loan offices. Your mouth was hanging slightly open and the lace of your New Balance running shoe was untied.

I saw your 40-inch LCD screen the other night and the long, hard, pink smut that showed on the crystal liquid screen. Your curtains were open, people were on the street and your tall silhouette appeared once. If only all men's equipment were as endowed.

Hey you! Those were the best blue-frosted, S-shaped sugar cookies ever. I'd happily share a whole plate with you.

SAM & FUZZY
©2005 BY SAM LOGAN.
WHAT ARE YOU DOING, FUZZY?
OH, JUST TAKING A LITTLE EXISTENCE-PROVING FOOTAGE OF MY FAVOURITE NATURAL ANOMALY.
I'M RIDING THIS ADORABLE LITTLE FREAK OF NATURE TO EASY, LUCRATIVE CELEBRITY!
NO YOU'RE NOT. THEY'D PUT HIM IN A CIRCUS, OR PERFORM EXPERIMENTS ON HIM, OR... SOMETHING!
HE'S JUST A BABY! AND HE'S ENTITLED TO LIVE A HAPPY CHILDHOOD WITH HIS LESS-REPTILIAN SIBLINGS.
HE'S TRYING TO EAT ONE OF THEM AGAIN.
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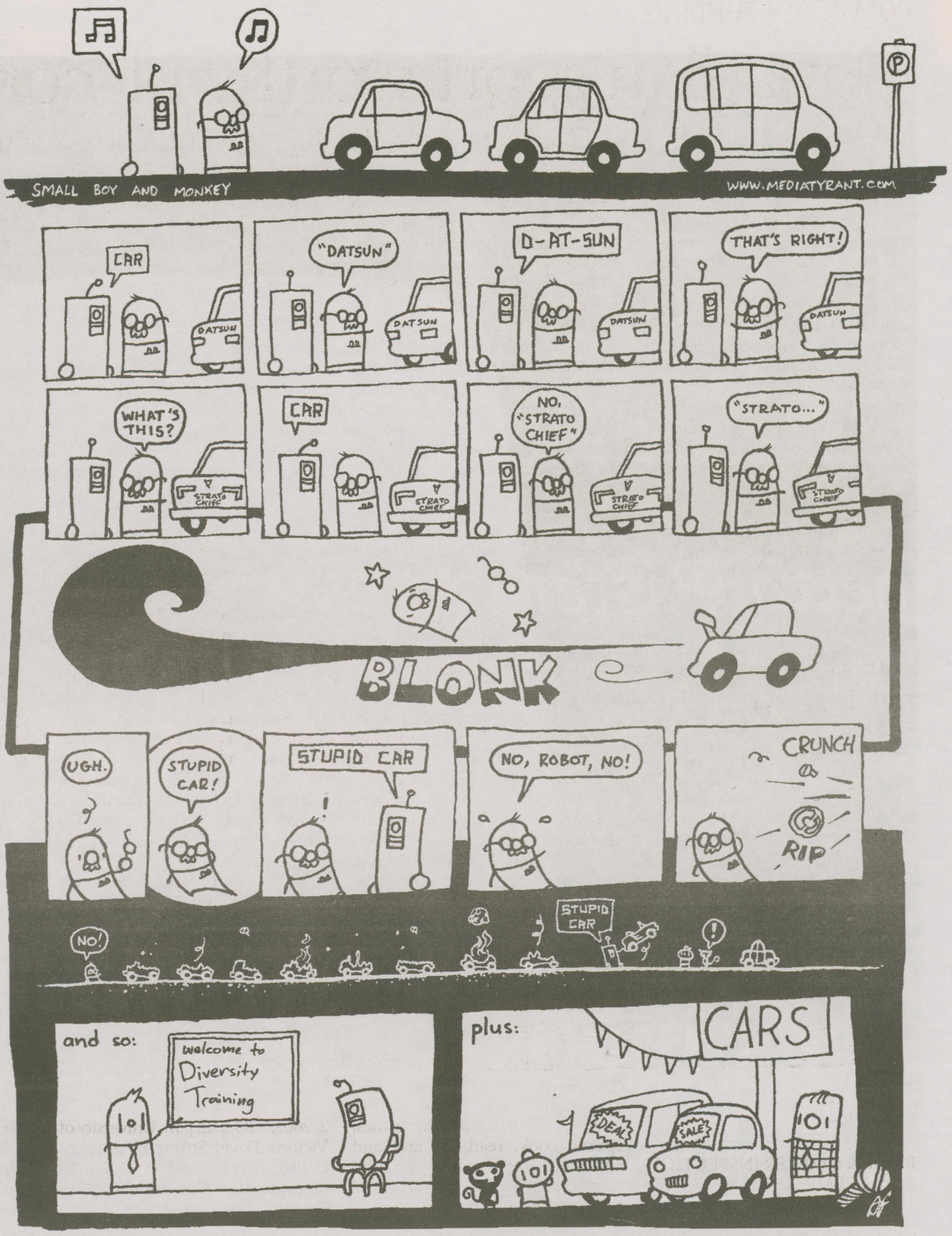
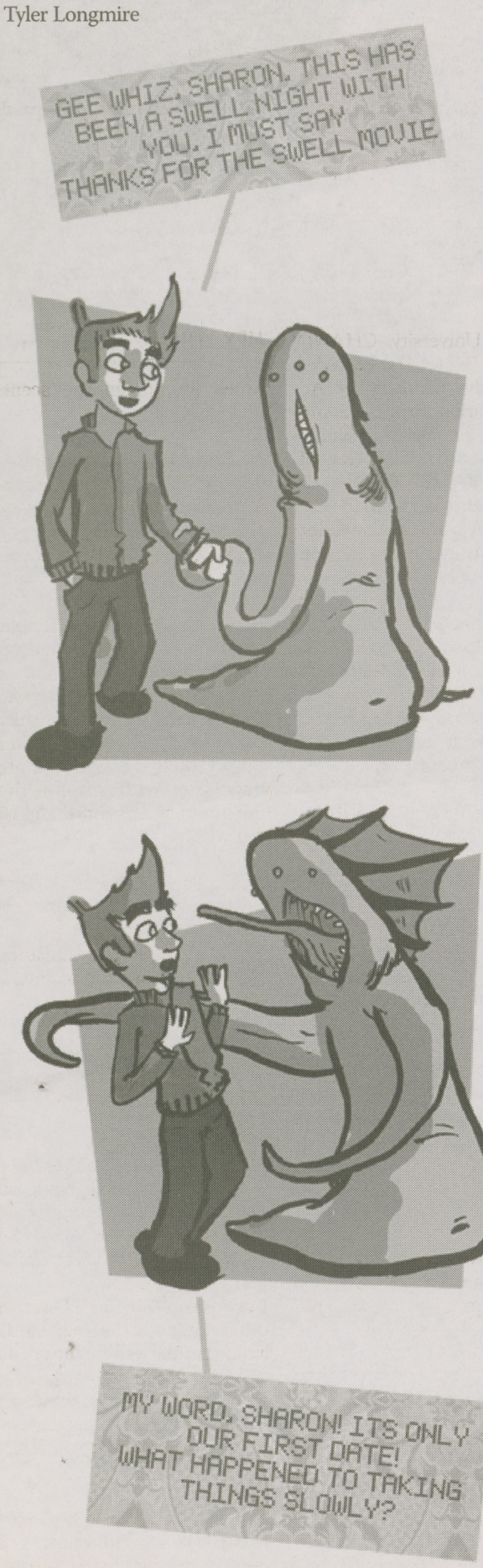
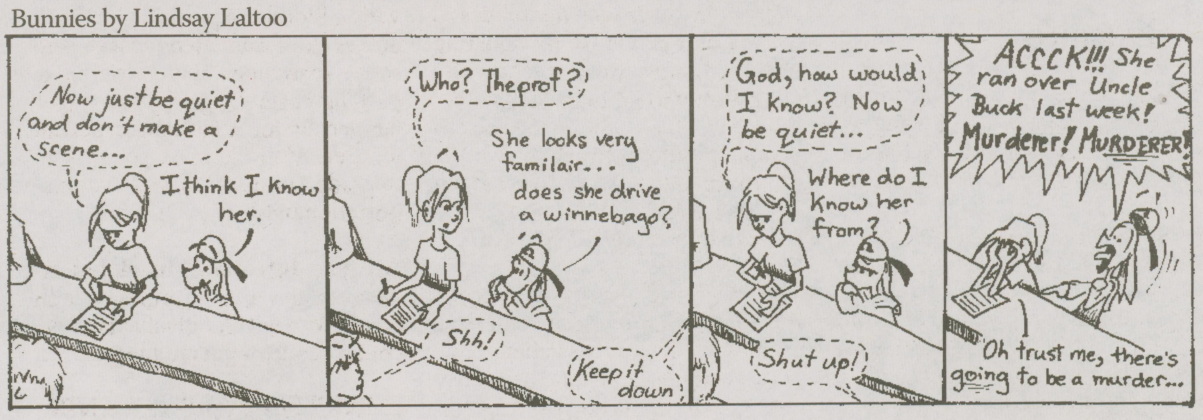


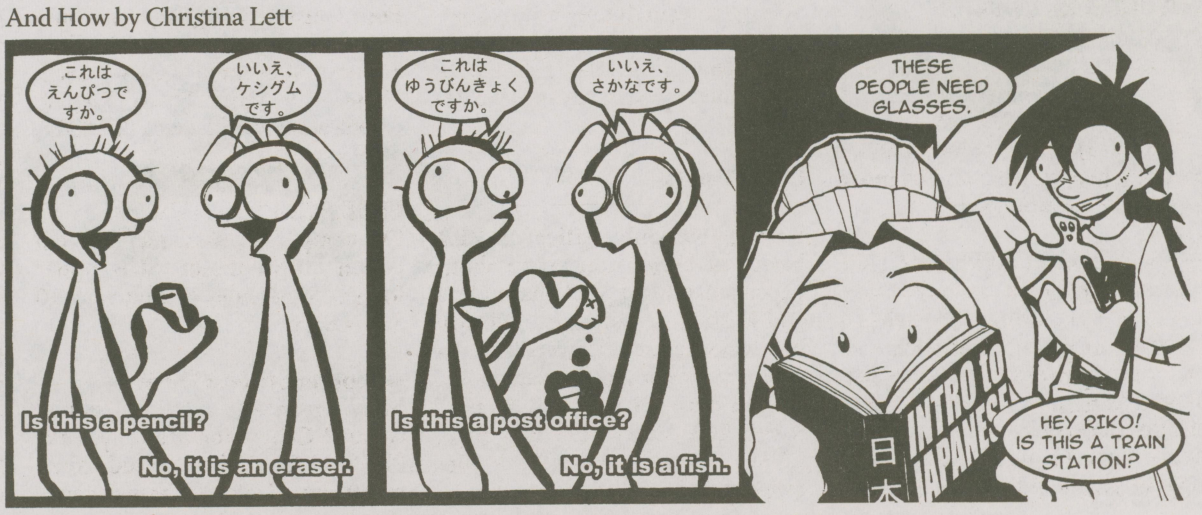
By Tyler Longmire


GEE WHIZ, SHARON. THIS HAS BEEN A SWELL NIGHT WITH YOU. I MUST SAY THANKS FOR THE SWELL MOVIE
MY WORD, SHARON! ITS ONLY OUR FIRST DATE! WHAT HAPPENED TO TAKING THINGS SLOWLY?

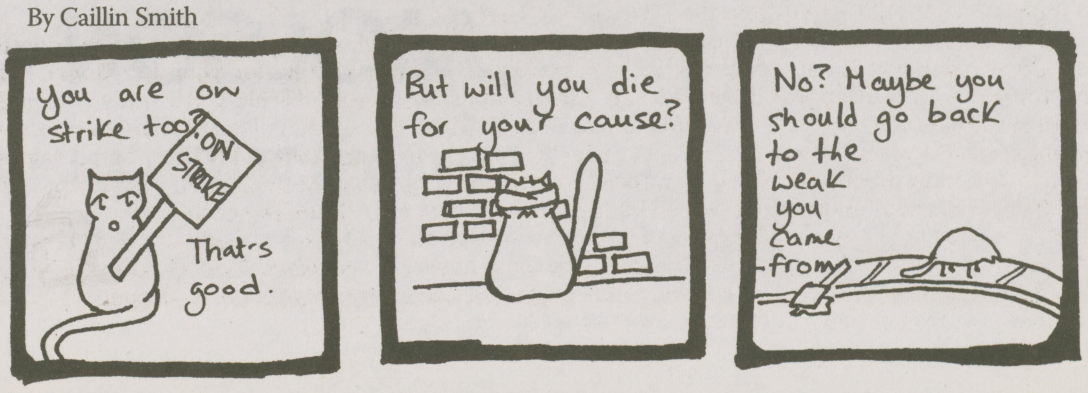
Bunnies by Lindsay Laltoo

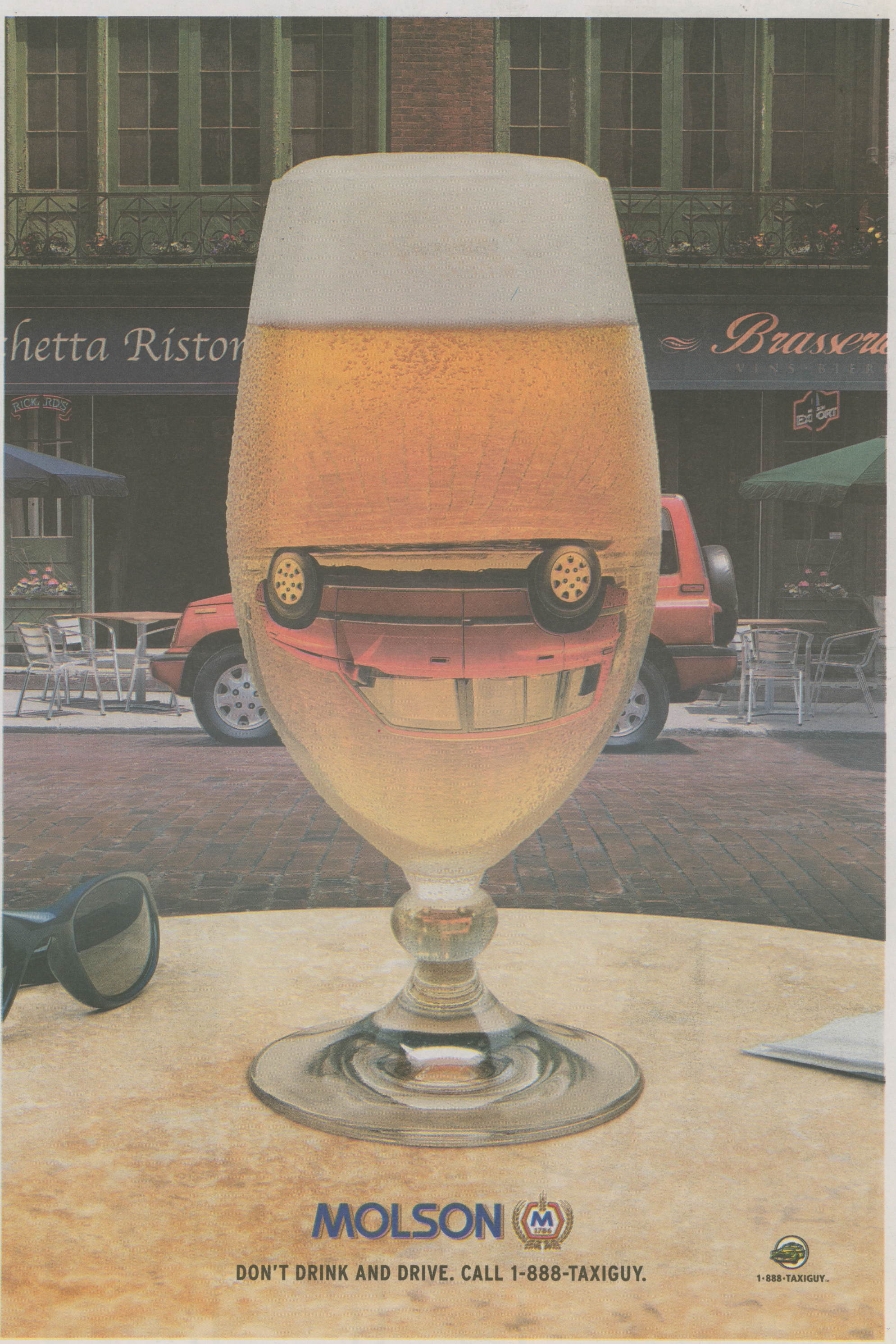

Now just be quiet and don't make a scene...
I think I know her.
Who? The prof?
She looks very familair... does she drive a winnebago?
Shh!
Keep it down
God, how would I know? Now be quiet...
Where do I know her from?
Shut up!
ACCCK!!! She ran over Uncle Buck last week! Murderer! MURDERER!
Oh trust me, there's going to be a murder...

And How by Christina Lett



By Caillin Smith


You are on strike too?
ON STRIKE
That's good.
But will you die for your cause?
No? Maybe you should go back to the weak you came from.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